KATY MANNING
meets the Time Team

BBC

THIRD DIMENSION
Inside the Season 10 box set

DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE**
of the BBC television series

Series 12 update from **Chris Chibnall**

INSIDE

- Jon Pertwee
- Sean Pertwee
- Barry Letts
- *Time Heist*
- *The Legacy of Time*
- new strip story

AND MUCH MORE!

THREE IS THE MAGIC NUMBER

The World Cup of the Third Doctor kicks off our 30-page celebration of Jon Pertwee's centenary

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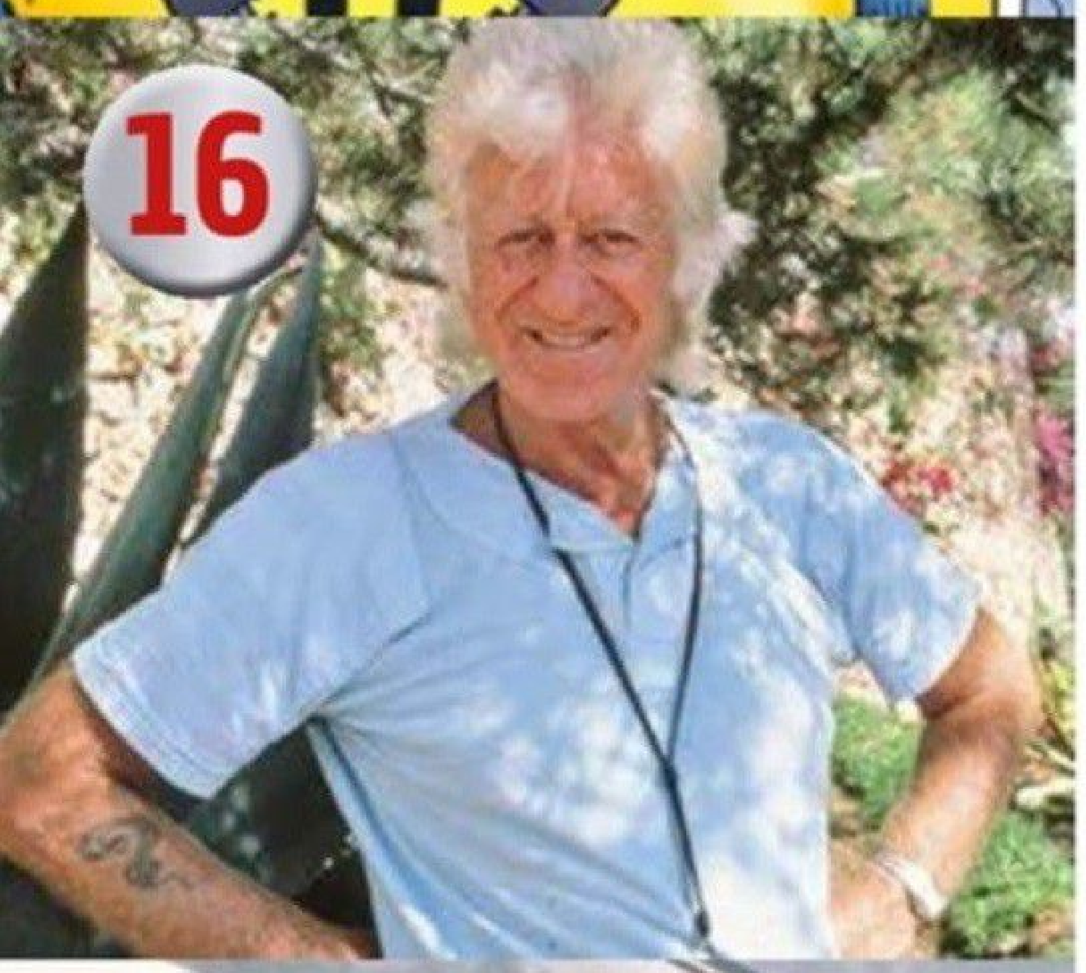

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Welcome

We've regenerated!

We're mixing things up a bit in our 40th anniversary year, and part of that involves going back to an A4 format. This will influence the magazine's design in all sorts of subtle ways, but rest assured it's business as usual when it comes to presenting the very best of *Doctor Who*, past and present.

This issue we're going back to the 1970s for a mammoth celebration of all things Jon Pertwee. I've got fond memories of spending time with the great man during my original stint on **Doctor Who Magazine**, notably when I accompanied him to a photoshoot. We were in the back of a car, and while I checked my lens and other camera equipment he regaled me with stories from his legendary showbusiness career.

On the way to the Trafalgar Square location he nodded off, only to wake with a start when we got caught in the London traffic. I pretended not to notice, but he was quick to make a joke of it. "I wasn't actually asleep, you know," he said, with a twinkle in his eye. "I'm still a young blade!"

It was around this time in 1994 that Sixth Doctor Colin Baker was writing a graphic novel for us. When Jon found out he called me, asking why *he* hadn't been asked to write one. He explained that he already had a *Doctor Who* script, co-written with fellow actor Reed De Rouen, and that it would be perfect for the comic treatment. The last time I spoke to Jon he was preparing to clamber into his loft to look for it. I guess it never turned up.

Jon would have been delighted to know that he's still so fondly remembered, and revisiting his era of *Doctor Who* for this issue has been a joy. You don't have to take my world for that – in June, our Third Doctor World Cup polls racked up an incredible 47,159 votes on Twitter. Do you think we should run something like this with other Doctors? Let us know.

Elsewhere in this issue you'll be able to read tributes to our late friend Dominic May. We're still struggling to come to terms with this loss – Dominic's *Beyond the TARDIS* column had been part of **DWM** for so long, we somehow thought he'd be around forever.

I first met Dominic in 2000. He introduced himself after a lecture I'd given at BP, where he worked as a financial controller. I'd known his name not only from **DWM**, but from numerous issues of the *Doctor Who* Appreciation Society newsletter that he'd edited. Our last meeting was 17 years later, when I became editor of this magazine. He asked if I wanted *Beyond the TARDIS* to continue. He had nothing to worry about. As well as being a lovely bloke, Dominic was one of **DWM**'s most loyal, hard-working contributors – of course I wanted him to stay. It was difficult to imagine **DWM** without him.

But now, sadly, we have to.

Thanks for everything, Dom. It won't be the same round here without you.

Marcus

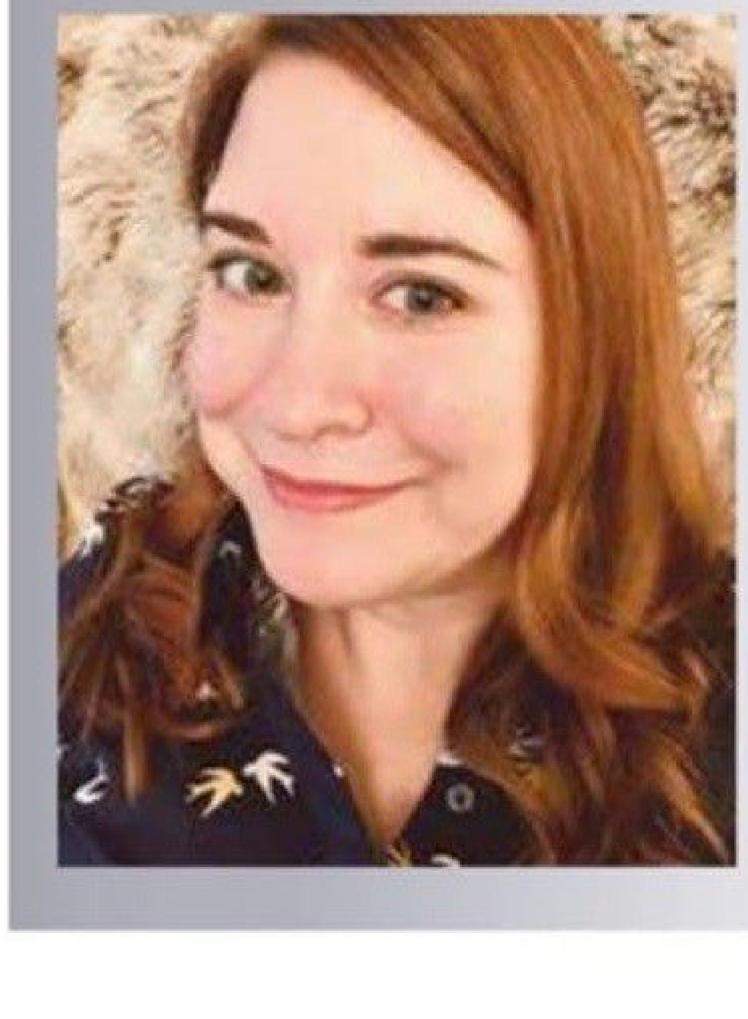
THIS ISSUE'S CONTRIBUTORS INCLUDE

Dominic G Martin

Dominic writes about *Spearhead from Space* on page 24. He's an ardent cosplayer with an affection for Tom Baker's colourful neckwear and a love of Season 18. When not knitting his own scarves, he spends his spare time playing card games or acting in the lead role of a fan-made *Doctor Who* series.

Alex Romeo

Alex can be found at theatre venues all over the UK, working to make shows accessible for deaf and hard-of-hearing audiences in her roles as a freelance captioner, trainer and access consultant. She is an occasional scribbler, amateur photographer and professional redhead. Alex makes her **DWM** debut on page 25.

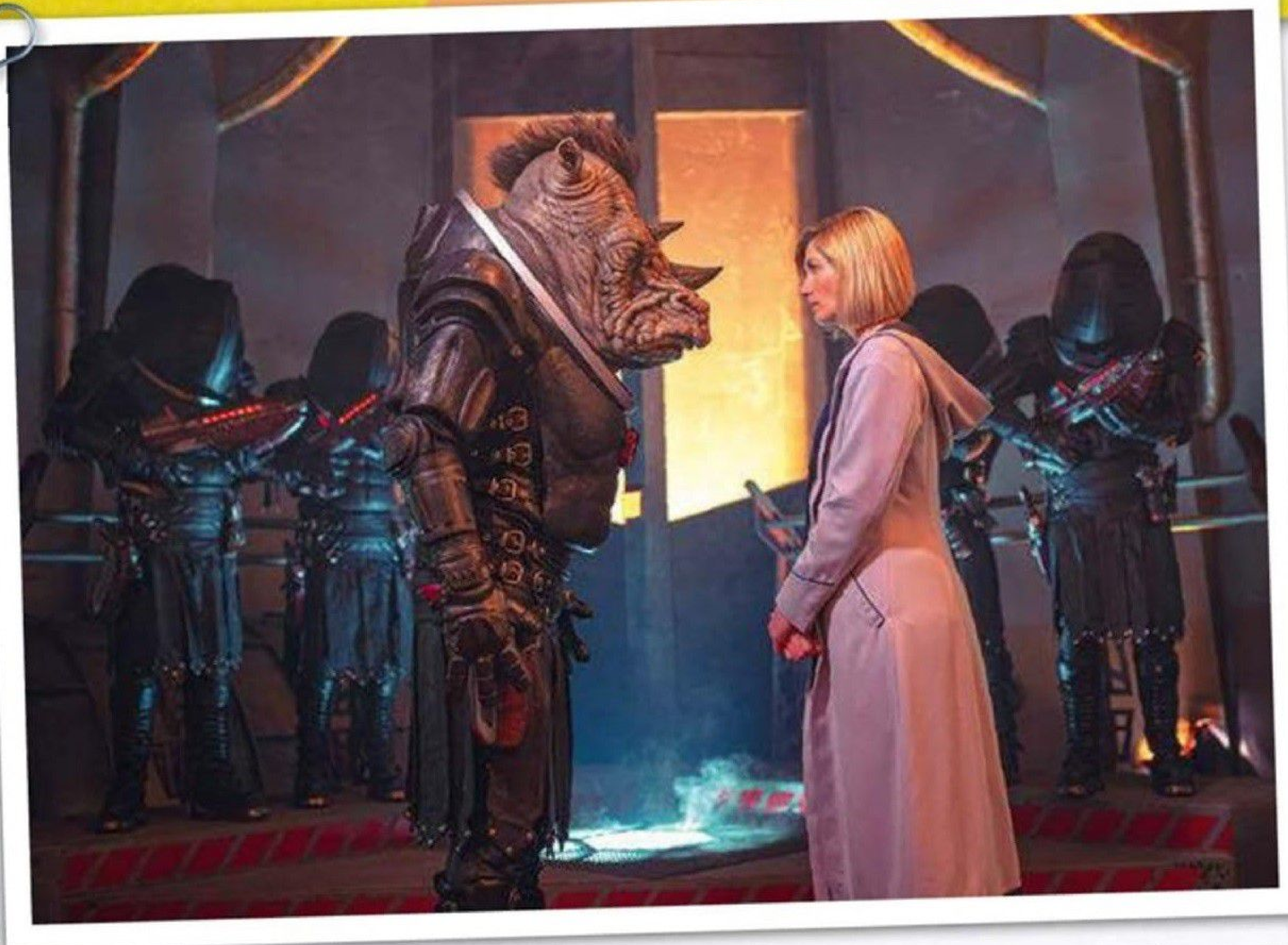


Stuart Manning

On page 12 Stuart interviews Sean Pertwee. Stuart is a graphic designer and writer who works for a variety of magazines, including *Empire*, *Grazia* and the *Radio Times*, for which he's art directed many *Doctor Who* photoshoots. He recently co-produced the documentary *The Jon Pertwee Files* for BBC Radio 4 Extra.

Production NOTES

As production of Series 12 continues, showrunner **Chris Chibnall** brushes up on his Judoonese...



The Judoon are back. I love typing those words. *The Judoon are back!* They're trending on Twitter and getting full pages of coverage in the national press. The space rhino police are news! *Doctor Who* is bonkers. The best bonkers around.

They're also our first official picture release for this series. Knowing that we'd be filming in broad daylight with Judoon on the streets of Gloucester, we made a plan to release an official photo with the Doctor (oof, she looks cross, why would she be looking cross?) the night before. (Though I must admit I hadn't clocked it was being released at the exact start time of episode two of Russell T Davies' amazing *Years and Years* on BBC One. Eek. Sorry, Russell!)

You know by now that we like to keep stuff quiet for as long as possible. While we're making the show, we don't really like to narrate the process. (Also, we don't have time: making *Doctor Who* takes up all the hours of all our days.) We prefer to let you in on the secrets at a later date, after it's been on telly, as we've now started doing with last year's series. That's why these columns are pretty intermittent.

But here I am this issue, feeling chatty about the return of the Judoon. From the moment I broke the news to people within the production (producer Nikki Wilson whooped with delight when I told her), through the tone meeting, readthrough, and now watching the glorious rushes coming in, we've all had Judoon-based grins on our faces.

It also meant I got to alert our voice maestro, Nicholas Briggs, before the public announcement, to ask to him to reprise his Judoon. Nick instantly replied in Judoonese (you never lose it). Judoon on the end of my phone! I love this job, have I mentioned?

We live in the same town, myself and Nick (by coincidence, don't start gossiping), and this is the second time I've sent him a text, cryptically demanding, "Can you talk?" The first was for *Resolution*. I invited Nick round to my house for a cuppa, without explaining why. He brought Bakewells (by coincidence, they were Pete McTighe's favourite Bakewells in the world – home-made in Bridport, Dorset, and Pete is a well-travelled man so it's quite the recommendation). That day, I told him we had an episode, already shot, and would he grace it with his Dalek voice?

I loved the look of surprise and delight on his face, just as now it's ridiculously thrilling to hear him talking Judoonese down the phone to me, from his shed at the bottom of his garden. (He didn't tell me where he was, I just have tracker drones on everyone ever associated with *Doctor Who*. They come with the job. Moffat started it.)

We have a slightly updated Judoon head from Kate Walshe and her team of geniuses at Millennium FX: same brilliant design, just updated with a little more animatronic tech. And inside that updated head, the no-need-to-be-updated Paul Kasey. Back on the set of *Doctor Who*, for his first adventure with the Thirteenth Doctor. As I'm sure you know, Paul has been an Ood, a Cyberman, a Slitheen, an Auton, a Hath, a Clockwork Man, a Robot Santa, a Zygon and many more, across the years. *Doctor Who* monster royalty is back in front of the cameras. I'm at Roath Lock for a tone meeting on the next block of episodes and can't resist nipping down onto set (what a set!) to say hello and tell him, "Welcome home." "It really does feel like home," he says.

Welcome back, Judoon. Shame you're going to cause so much havoc for the Doctor.

There's one other person I need to mention this month. I first met Paul Condon, and his lifelong best mate Jim Sangster, in Liverpool, I guess in 1986. We were 16. My abiding memory is of his smile, his sense of fun, warmth, mischief and generosity. Plus of course his love for *Doctor Who*. He was a shining example of the best in *Doctor Who* fans: he loved the show with passion, kindness, empathy and celebratory humour. So I was floored to get a text telling me Paul had died suddenly, at 49. So many eulogies have sprung up in the wake of his unexpected death (often accompanied by him cosplaying the Thirteenth Doctor, which I hadn't seen): nobody had a bad word to say about him. His absence leaves a deep hole in a lot of people's lives. I'm sending condolences to everyone, inside and outside the *Doctor Who* family, who knew him. We should all Be More Paul. **DWM**

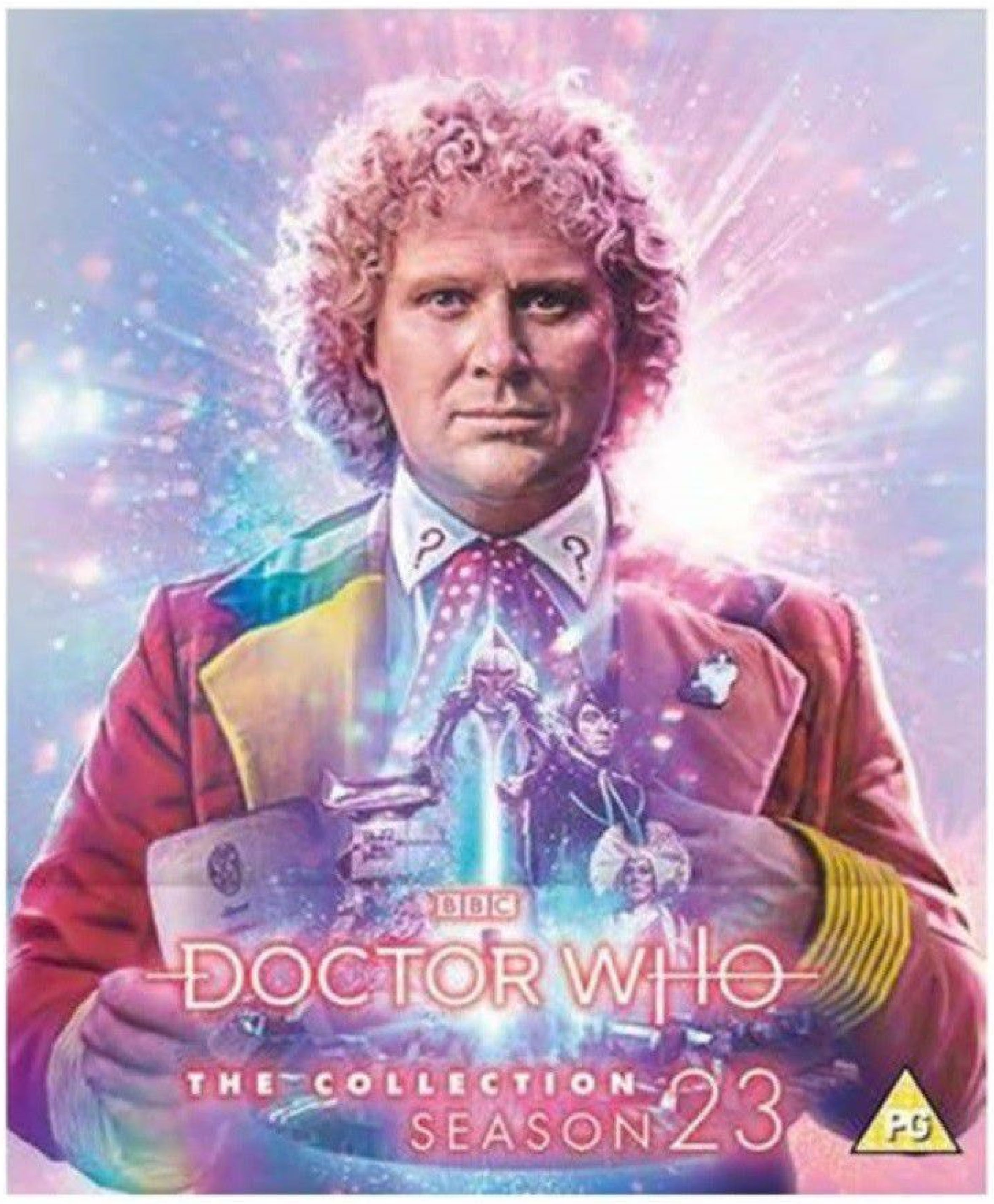
Top: The Doctor (Jodie Whittaker) will encounter the Judoon when the series returns in 2020.

Left: The much-missed Paul Condon cosplays the Thirteenth Doctor.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

An Extended Trial for the Sixth Doctor



The Vervoids and Melanie (Bonnie Langford) in *The Trial of a Time Lord* (1986).

The next release in BBC Studios' acclaimed *Doctor Who: The Collection* range of Blu-ray box sets will be 1986's Season 23.

The season consists of a single 14-part story, *The Trial of a Time Lord*, and stars Colin Baker as the Doctor, Nicola Bryant as Peri and Bonnie Langford as Mel.

Executive producer Russell Minton tells **Doctor Who Magazine**: "We've decided to include extended edits of all 14 episodes. These will all be in HD, as will the regular broadcast episodes. Also, all 14 episodes will have a 5.1 mix created by Mark Ayres. This involved re-recording the music for *Mindwarp* [Parts Five to Eight], which the BBC didn't hold any copies of as isolated music. Richard Hartley, the original composer, has re-recorded the score.

"In addition, Charles Norton has made a trial-less version of *Terror of the Vervoids* [Parts Nine to Twelve], with Rob Ritchie providing new special effects shots. I know fans have often asked for something like this so we thought we would try it on the story that would definitely work without the trial scenes.

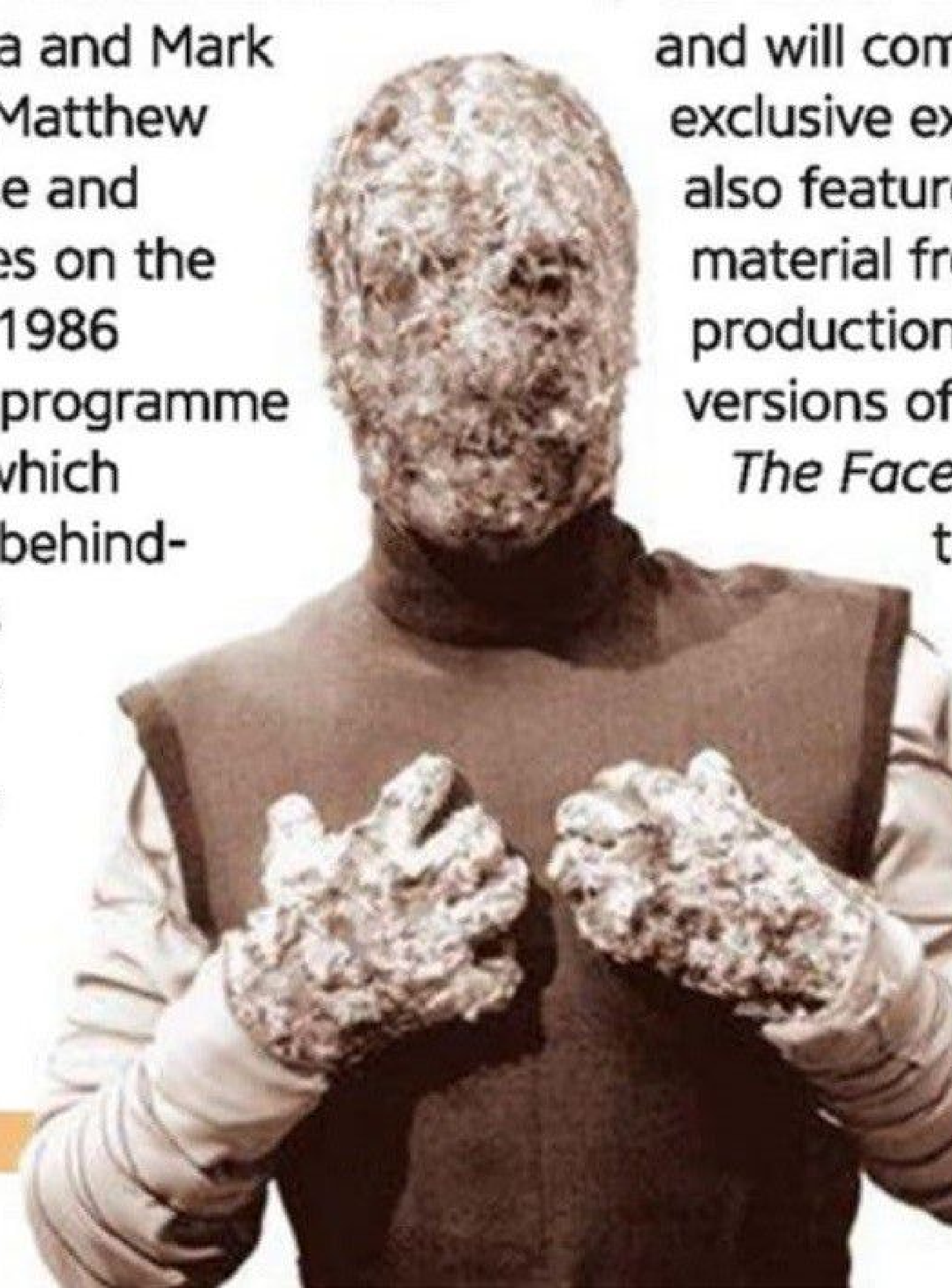
"Chris Chapman has made three great documentaries: *The Doctor Who Cookbook Revisited*, in which Toby Hadoke visits contributors to Gary Downie's 1985 book as they remake their recipes to see if they're remotely edible; *The Doctor's Table*, the first of a new strand taking four stars from a season and getting them to chat over a cosy lunch about that series of *Doctor Who*, with some probing questions; and *The Writers' Room: The Lost Season*, in which Eric Saward, Philip Martin, Christopher H Bidmead and Wally K Daly discuss the 'lost' Season 23."

The set also includes Matthew Sweet *In Conversation with Bonnie Langford*; *Behind the Sofa* with Colin, Nicola and Bonnie on one sofa and Mark Strickson, Matthew Waterhouse and Frazer Hines on the other; the 1986 French TV programme *Temps X*, which features a behind-the-scenes look at the making of Season 23; an interview with Colin from 2013; HD photo galleries; PDFs of scripts, production files, costume designs and rare documentation, plus hours of extensive special features previously released on DVD.

Doctor Who: The Collection – Season 23 is now available for pre-order from online retailers such as Amazon and Zoom. It will be released on Monday 23 September, RRP £56.16.

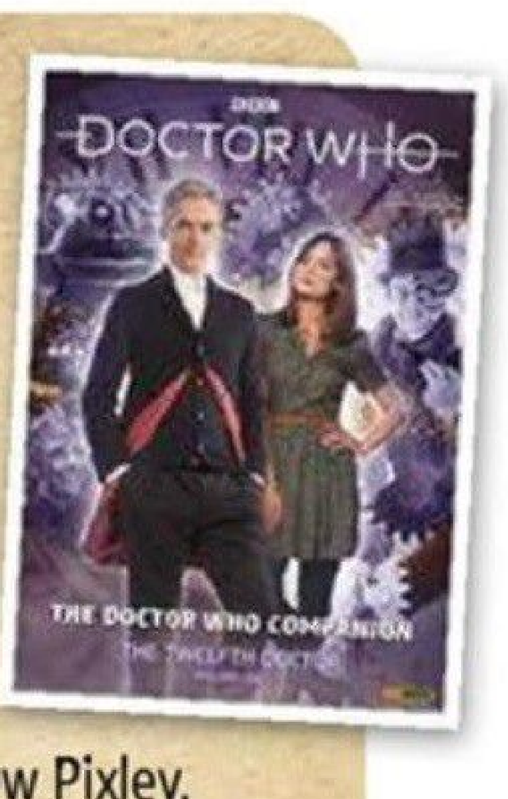
BBC Studios has also announced that an animated version of the 1967 story *The Faceless Ones* is currently in production, for release on Blu-ray and DVD in 2020. The adventure stars Patrick Troughton as the Doctor, with Anneke Wills as Polly, Michael Craze as Ben and Frazer Hines as Jamie. The six new animated episodes are being made in full colour and high definition, and will come complete with exclusive extras. The release will also feature surviving archive material from the original production, including restored versions of Episodes 1 and 3.

The Faceless Ones is available to pre-order now – RRP £20.42 (DVD), £25.52 (Blu-ray) and £40.84 (limited-edition Blu-ray steelbook).



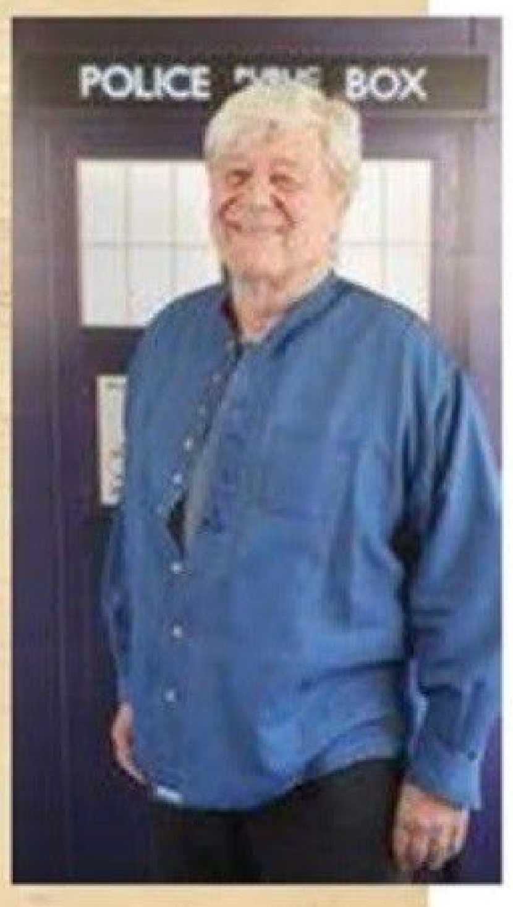
A raw-state Chameleon in *The Faceless Ones* (1967).

Companion Chronicle



The Doctor Who Companion – The Twelfth Doctor: Volume One is available now. The 100-page publication, written and researched by Andrew Pixley, continues **DWM**'s in-depth chronicle of the show's production. This issue is dedicated to the opening four episodes of 2014's Series 8, starring Peter Capaldi as the Doctor and Jenna Coleman as Clara Oswald: *Deep Breath*, *Into the Dalek*, *Robot of Sherwood* and *Listen*. Originally presented in the partwork *Doctor Who The Complete History*, the material has been revised and redesigned, appearing here in magazine format for the first time. It can be purchased from *store.panini.co.uk* and selected retailers, price £7.99.

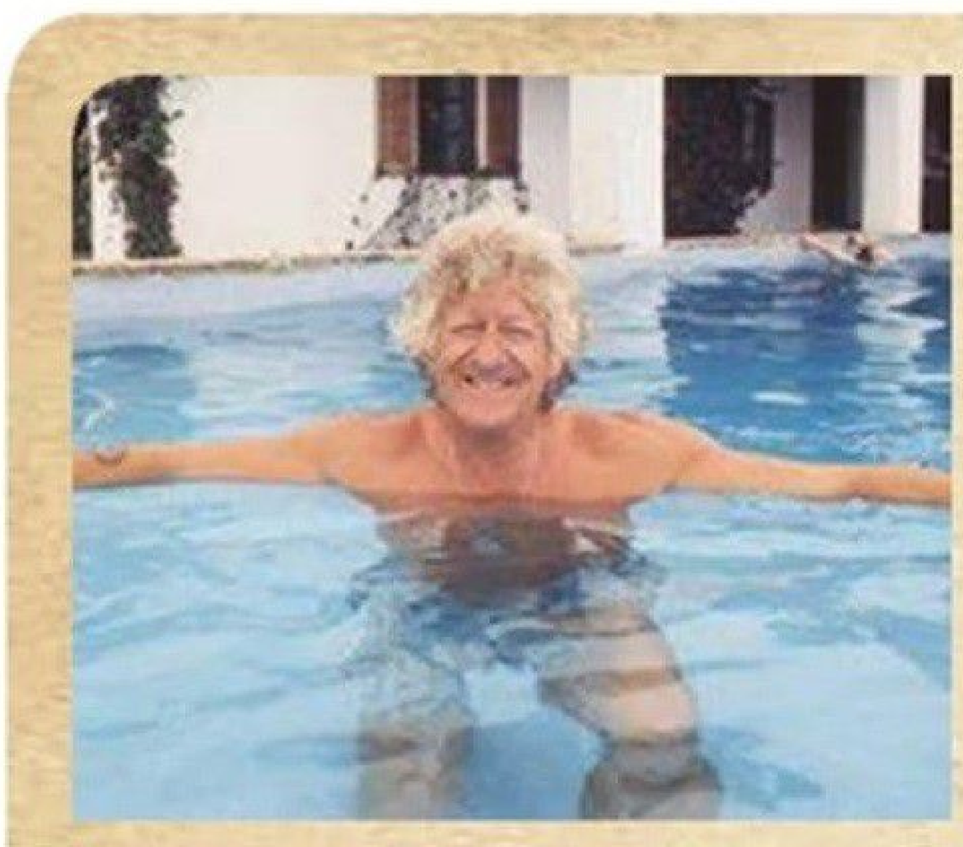
Talking Points



BBC Audio has announced two new titles for the autumn. *Vengeance on Varos*, a talking book of the Target novelisation by Philip Martin, is released on 7 November, RRP £20 (CD). Based on the 1985 TV story starring Colin Baker as the Doctor, it's narrated by Martin Jarvis, who played the Governor of Varos in the TV original. Meanwhile, Nicola Bryant narrates *The Flight of the Sun God* by Nev Fountain, a new adventure for the Sixth Doctor and Peri, which is released on 3 October, RRP £10.99 (CD).

Short Stories

The Target Storybook, a new collection of short stories, will be published by BBC Books on 24 October, RRP £16.99. The book promises that each story will "expand in thrilling ways upon a popular *Doctor Who* adventure". Authors include Colin Baker, Steve Cole, Jenny T Colgan, Susie Day, Terrance Dicks, Simon Guerrier, George Mann, Una McCormack, Vinay Patel, Beverly Sanford, Matthew Sweet, Mike Tucker, Matthew Waterhouse and Joy Wilkinson.



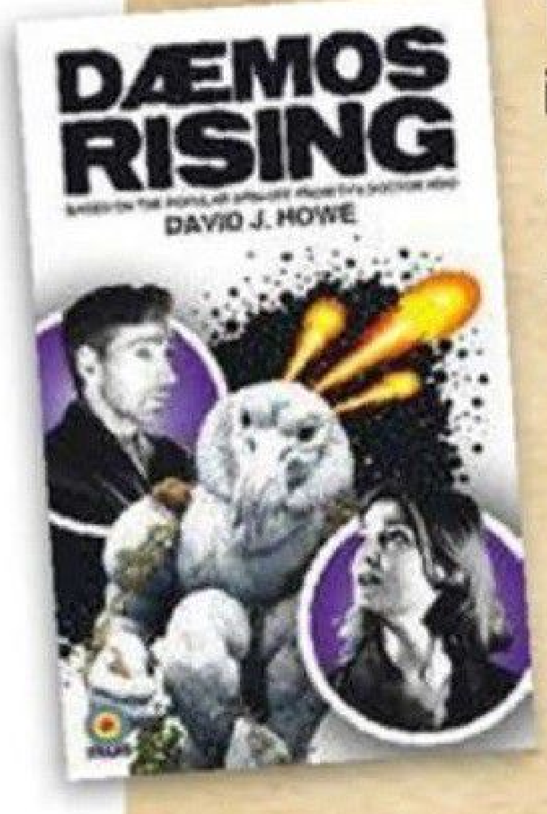
Third Programme

BBC Radio 4 Extra is celebrating the centenary of Third Doctor Jon Pertwee with *The Jon Pertwee Files*, a brand-new hour-long documentary presented by his son, Sean Pertwee. The programme will celebrate Jon's career with rare archive material, never-before-broadcast backstage interviews, vintage radio appearances and clips of newly discovered audio from the very first *Doctor Who* convention in 1977. *The Jon Pertwee Files* will be broadcast on BBC Radio 4 Extra on Saturday 6 July at 8.00am.

Sound Waves

The latest Big Finish story to be released on vinyl is *Wave of Destruction*, a full-cast audio drama written by Justin Richards and starring Tom Baker (the Doctor), Lalla Ward (Romana) and John Leeson (K9). The adventure, which was first released on CD and download in 2016, will be available from Friday 19 July as a limited-edition run of 1,500 copies on 'ocean swirl' vinyl exclusively from Sainsbury's stores in the UK, price TBA. Lalla Ward says: "Recording *Wave of Destruction* was an absolute delight and I'm very pleased that we've made it onto a record. Romana is used to running circles around the Doctor so she'll be right at home on the turntable!"

Dæmos Rising



Telos Publishing is set to release a novelisation of *Dæmos Rising*, Reeltime Pictures' 2004 drama inspired by the 1971 *Doctor Who* story *The Dæmons*. *Dæmos Rising* has been novelised by the original scriptwriter, David J Howe, and will be released in November 2019 priced £12.99, with cover art by Andrew-Mark Thompson. Visit *telos.co.uk* for more details.

Return of the Robots

A new 12-part mini-series will follow on from the events of the 1977 classic *The Robots of Death*.

The Robots will be released as four box sets of full-cast audio adventures, each containing three episodes. The first set contains *The Robots of Life* by Roland Moore, *The Sentient* by Robert Whitelock and *Love Me Not* by John Dorney. It begins with Liv Chenka (Nicola Walker) living on the planet Kaldor during a period of tumultuous change, which sees its robots evolving and artificial intelligence adapting.

The second box set introduces Lish Toos and Ander Poul – characters last seen on the sandminer in *The Robots of Death* – voiced by their original actors Pamela Salem and David Collings. Joining the cast later in the series will be Gregory de Polnay, returning as sandminer robot D84.

"It's so much fun to do this over many episodes, rather than just have a one-off," Pamela tells **DWM**. "I hope the audience will be as surprised as I am."

"The script is so different to what I did before," adds Gregory. "Because this is just voice and not visual, D84 seems to have more interesting things to say. I feel he's now a character in himself rather than a sidekick to the Doctor."

Producer David Richardson says, "We're all buzzing about *The Robots*. It feels like one of the most perfect things I've ever worked on. We get to play in this wonderful world created by Chris Boucher, and bring back his majestic robots and some fondly remembered characters. We also get to make a spin-off from our *Eighth Doctor Adventures*, taking time out from the TARDIS with the brilliant Liv Chenka. And, significantly, we get to make a very different type of *Doctor Who* story. All of these episodes feel very true to our real world today – the stories could be set the day after tomorrow. It's certainly had us all debating in the green room!"

Visit *bigfinish.com* for more details and to preorder.

David Collings, Pamela Salem, a Voc robot and Gregory de Polnay at the recording of *The Robots* in June 2019. Photo © Tony Whitmore.

Action Packed

Character Options has announced a new series of exclusive *Doctor Who* toys that will be available later this summer from retailer B&M.

The new action figures will include three 'Doctor and Dalek' twin-pack sets inspired by Big Finish audio adventures: the Eighth Doctor and the Dalek Interrogator Prime (as featured in 2018's *The Eighth Doctor – The Time War 2: In the Garden of Death*), a Seventh Doctor set, and a War Doctor set.

Also available will be a set of the Tenth, Eleventh and War Doctor's sonic screwdrivers, as seen in the 50th Anniversary Special *The Day of the Doctor* (2013), two 'TARDIS and Doctor' sets inspired by *Doctor Who* adventures from the 1970s and 80s, and three new collector sets each comprising three figures from Second, Fourth, Sixth and Seventh Doctor stories.

Full details of these new products will be unveiled live on Character Options' YouTube channel in July, date and time TBA.

Big Finish Goes Live!

To celebrate 20 years of *Doctor Who* on audio, BBC Studios and Big Finish will be hosting a livestream marathon of *Doctor Who* audio dramas.

Over the weekend of 20-21 July, the official *Doctor Who* YouTube channel will broadcast more than 20 episodes of Big Finish audio adventures, starring Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy, Paul McGann, David Tennant, Billie Piper, Alex Kingston, John Barrowman, David Bradley, Sophie Aldred, Katy Manning, Nicola Walker, Sir Derek Jacobi and many more. Plus, video appearances from "some of the Doctor's friends" are promised. As the stories are livestreamed, fans will be able to comment via live chat.

Also premiering during the event is the first episode of *The Legacy of Time*, a six-part anniversary story. See page 72 for **DWM**'s exclusive preview.

BBC
DOCTOR WHO
THE LEGACY OF TIME

Tom Baker is part of the Big Finish livestream extravaganza.

Stephen Thorne and Paul Darrow

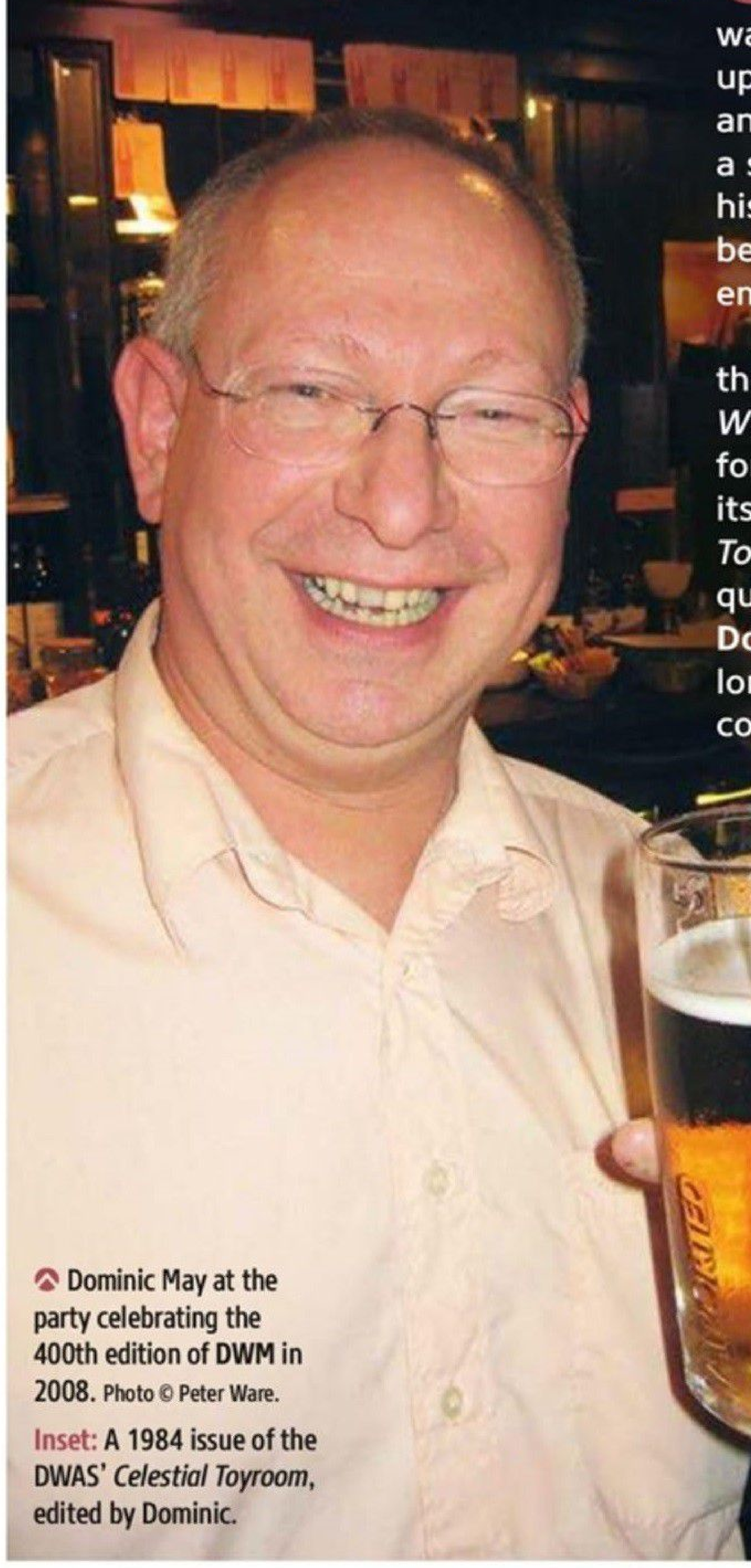
Two actors much loved by *Doctor Who* fans sadly passed away recently.

Noted for his powerful voice, Stephen Thorne made four memorable appearances in *Doctor Who* on television: as Azal in *The Dæmons* (1971), Omega in *The Three Doctors* (1972-73), an Ogron in *Frontier in Space* (1973) and the male incarnation of Eldrad in *The Hand of Fear* (1976). He also featured as Max in the Radio 2 *Doctor Who* story *The Ghosts of N-Space* (1996) and lent his voice to several *Doctor Who* audio dramas produced by Big Finish, including reprising his role as Omega. Stephen died on 26 May, aged 84.

Paul Darrow was best known for his role as the cynical Avon in Terry Nation's science-fiction series *Blake's 7* (1978-81). He appeared in two *Doctor Who* stories on television: as Captain Hawkins in *Doctor Who and the Silurians* (1970) and as Tekker in *Timelash* (1985). He also played Guidance in the Big Finish audio drama *The Next Life*. Paul died on 3 June, aged 78. **DWM**

Stephen Thorne (above left) as Omega in *The Three Doctors* (1972-73). Paul Darrow, left as Eddy Fox in *Emmerdale* and right as Tekker in *Timelash* (1985).

Dominic May



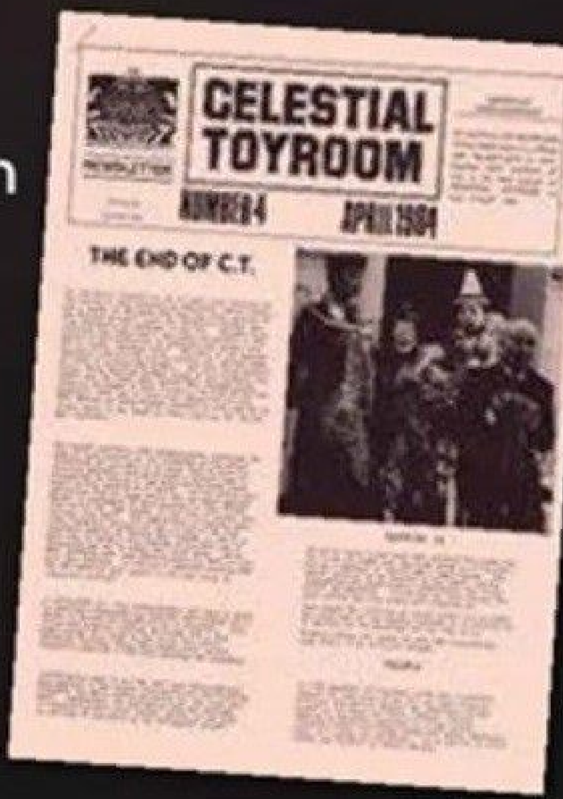
Dominic May at the party celebrating the 400th edition of **DWM** in 2008. Photo © Peter Ware.

Inset: A 1984 issue of the DWAS' *Celestial Toyroom*, edited by Dominic.

Dominic May was one of life's constants. His default setting was ebullience, to crease up with a hearty chortle and big silly grin. Yet with a shake of the head uniquely his own he could instantly become an earnest and empathic listener.

A force in fandom since the early days of the *Doctor Who* Appreciation Society, for years Dom edited its newsletter *Celestial Toyroom*, and he was quietly proud to have been **Doctor Who Magazine**'s longest-serving contributor, compiling *Beyond the TARDIS* for some three decades. "Maybe they'll give me my own anniversary edition," he joked when I last saw him in April.

Dom died suddenly on 24 May. It was just over a year since we'd celebrated his 60th birthday, a laughter-filled dinner with Richard Marson, Richard's wife Mandy and sister Deb, where it struck us all how nourishing it is to have such steadfast and enduring friendship. I'd known Dom all my adult life. We first met on 28 December 1983 at a *CT* mailing session at DWAS co-ordinator David Saunders' house in Harlesden. Oh, the glamour! Oh, the paper cuts! I was just immersing myself into fandom and Dom was such an easy-going, welcoming presence – uncommon qualities in fan circles back then.



CELESTIAL TOYROOM

NUMBER 4 APRIL 1984

THE END OF C.T.

In March 1984, we were among a bunch of aficionados attending Russell Harty's BBC1 show to mark Peter Davison's handover to Colin Baker. Dom was always at the fans' monthly gatherings in central London pubs, toiling backstage at DWAS conventions, and turning up at friends' parties in daft outfits... He came to one dressed as Tasembeker from *Revelation of the Daleks*. (I'm suppressing the photo evidence.)

In later years I'd bump into Dom at concerts and in theatreland. Few readers will know that (after retiring early as a financial controller at BP) he became a West End 'angel', an investor and occasional producer in theatre projects, with the odd hit, inevitable flops, but an abiding love of the stage – borne out by *Beyond the TARDIS*.

Doctor Who was always dear to his heart, though he never took it too seriously. In 2016, he invited me to join him (and DWAS founder Jan Vincent-Rudzki) on a boat trip across the Solent for a buffet reception and photo op on No Man's Land sea fort – vastly spruced up since its appearance in *The Sea Devils* in 1972. Huge fun. A memory to treasure. But then Dom was a treasure, a kind-hearted soul, witty and sensitive, a loyal friend to many, and as batty as the rest of us.

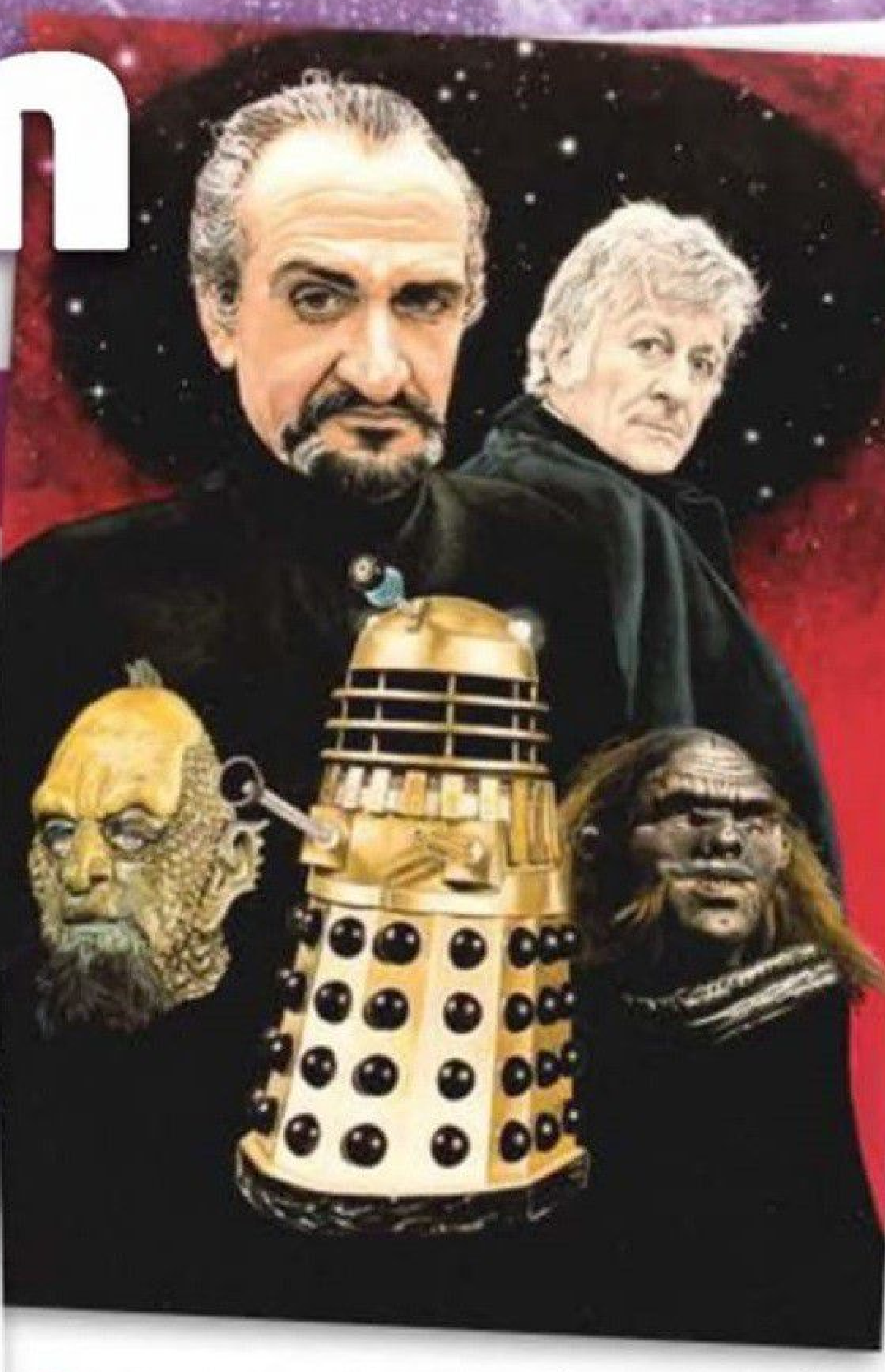
We'll miss him.

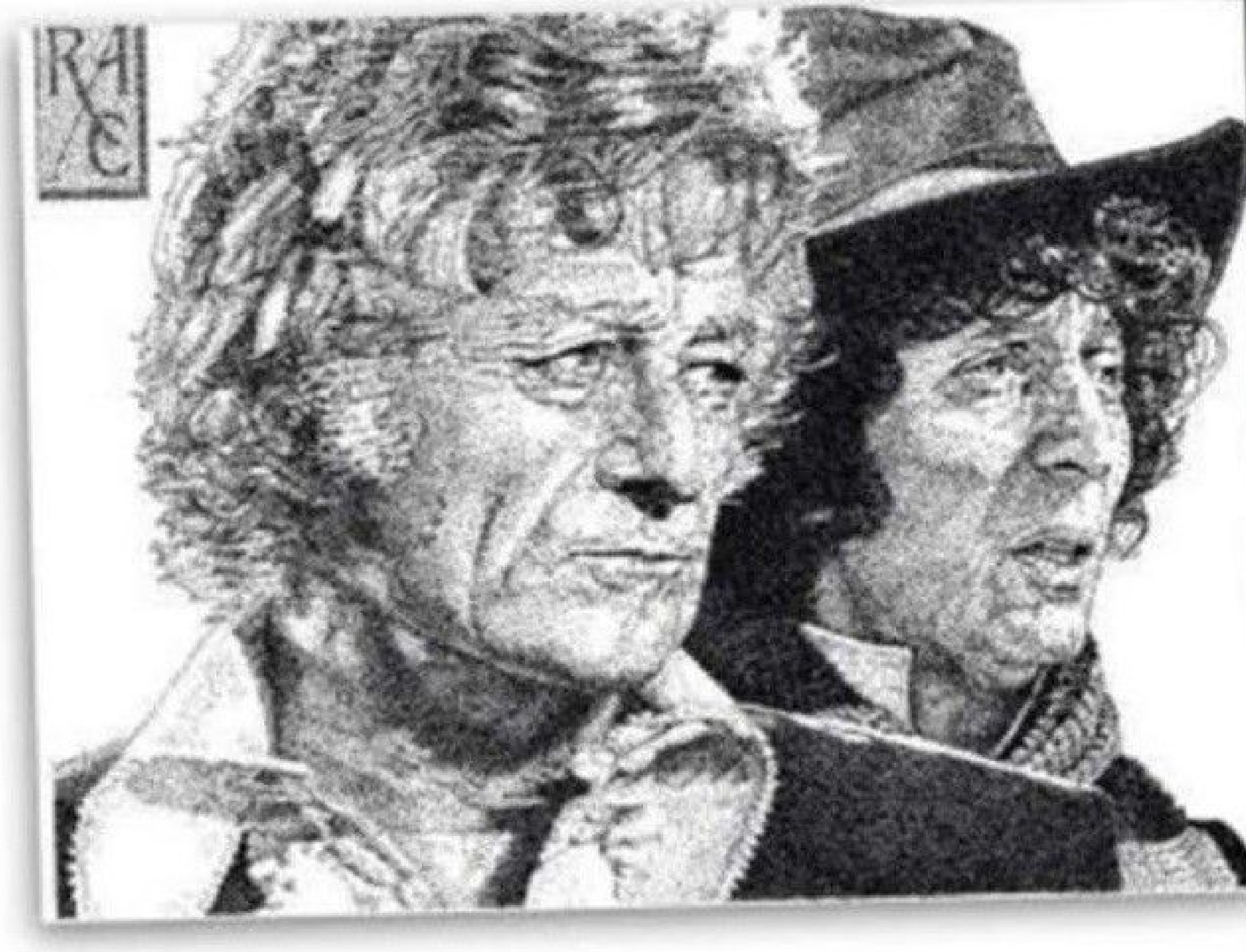
PATRICK MULKERN

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets
Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.





Left and above: Richard Chalk's artwork, which he showed to an appreciative Jon Pertwee in 1993.

This issue **Doctor Who Magazine** is celebrating 100 years since Jon Pertwee was born and 50 years since he was cast as the Third Doctor...

100 YEARS OF JON

GREG DUNN ESTONIA

Jon Pertwee was my first Doctor. I distinctly recall an episode of *The Mutants* [1972] being my introduction to the series, as one of an endless loop of repeats on ABC TV in Australia in the early 80s. I was hooked immediately.

I never got the chance to meet Jon Pertwee, but as a member of the organising committee of two Australian conventions in the mid-90s I was lucky enough to spend time with Katy Manning and John Levene, and their admiration for Jon shone through. They were as warm as their recollections, and I was grateful to feel, through them, just that little bit closer to the man responsible for my lifelong love.

Jon Pertwee as the Third Doctor in *The Mutants* (1972).

RICHARD CHALK EMAIL

I met Jon at a convention in 1993 and showed him the original of my artwork tribute to *Frontier in Space* and a pen-and-ink of the 1970s Doctors. This was artwork I had produced for the event programme. Jon was as gracious, elegant and entertaining as you'd expect. I smoked back then, and he sneaked a draw on my cigarette ("Don't tell the wife!") and waxed lyrical about how proud he was of his son's growing acting achievements and abilities at that time. As for my painting, he smiled, winked and simply said, "Hmm. Looks like I've just broken wind..."

IEAUN JONES SOUTH WALES

I started watching 'new' *Who* about nine years ago, but I love 'classic' *Who* just as much. My favourite 'classic' Doctor is Jon Pertwee. I remember watching my first Third Doctor story on DVD – the amazing *The Claws of Axos* [1971] – and I've been hooked on Jon's era ever since! He is the embodiment of the Doctor, bringing charm, enthusiasm and coolness to the role. His legacy will live on forever!

MATTHEW RABJOHNS EMAIL

One of the things I love most about Jodie Whittaker's era of *Doctor Who* is the little nods to earlier stories, like her using the Third Doctor's Venusian aikido. It brings back memories of Jon Pertwee's dashing, suave, James Bond-esque Doctor and it's such a wonderful tribute to one of the finest actors who ever lived. Jon deserves to be remembered for all his delight and wonder, the cups of tea and slices of cake with ol' Worzel Gummidge, the reversings of the polarity, and his unique and masterful incarnation of the Doctor.

Our celebration of the Jon Pertwee years continues on page 12 with an exclusive Sean Pertwee interview.

SAWARD'S TRIAL

JAMES COORAY SMITH EMAIL

Reading Ben Cook's excellent Eric Saward interview in **DWM** 539, and the parallel feature on Saward's imminent novelisations of his two 1980s Dalek serials, I was struck by a thought. If these books are the successes I'm sure they will be, wouldn't it be interesting to see Saward novelise his version of Part Fourteen of [1986 serial] *The Trial of a Time Lord*? It would have to be paired with Part Thirteen, of course, but as

The Valeyard (Michael Jayston) and the Doctor (Colin Baker) in *The Trial of a Time Lord* Part Fourteen (1986).

STAR LETTER

Katy Manning signs autographs at Manopticon 3 in 1994.

ROB KEELEY EMAIL

In 1994 I was at Manchester Town Hall for Manopticon 3 – a Third Doctor-fest. Caroline John, Lis Sladen, Richard Franklin and Nick Courtney were all in attendance and there was even an appearance by the man himself, Jon Pertwee. Jon sailed into the hall, cloak flying, and had the audience with him before he'd even sat down. Eyepatches, "Mr Bert Wee"... I was 12 and I listened enthralled to his stories. Afterwards Jon kindly autographed my book and a huge photo.

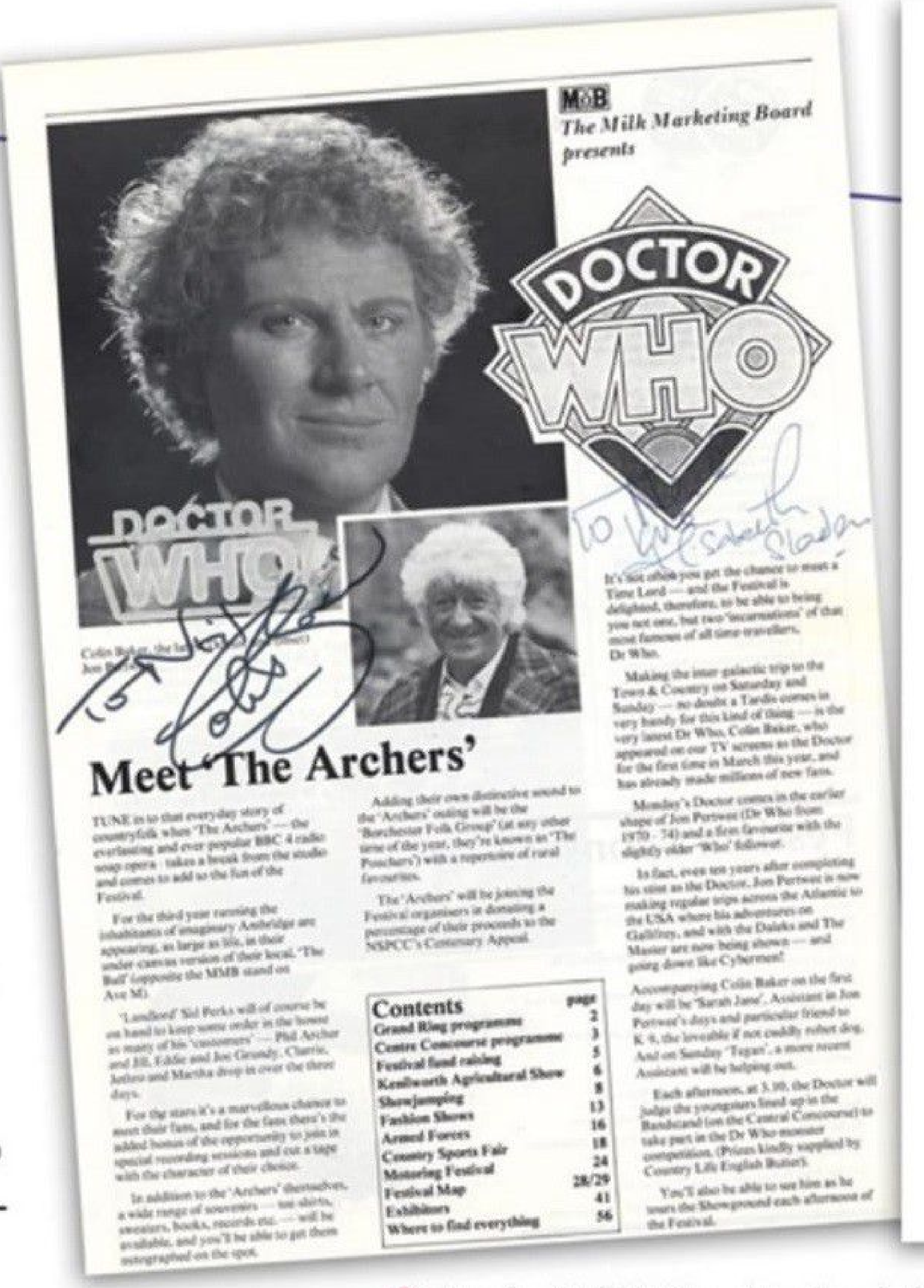
Fast-forward to 1996, and I was on the phone to my then-girlfriend, when at the end of a mundane conversation about schoolwork she cheerfully blurted out: "Have you heard about Jon Pertwee? He's *dead*!" I went so quiet, she rang back to check I was OK. I went to look at my autograph book. No autograph followed Jon's so there was a blank page after his signature. I collected no more autographs for over 20 years.

Fast-forward again to 2018, and I was at the *Who* at Hoylake convention, again in the company of Richard Franklin and this time joined by Katy Manning. She was in sparkling form. I joined the autograph queue and opened the book where I'd left off. Her face lit up as she recognised "Jon's signature!" and I asked if she'd like to be next to him. She said: "Well, I was next to him for three years!" and signed the next page. Then Richard signed the page after that. Complete at last!

BBC
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES

Rob's letter wins him a copy of *The Third Doctor Adventures: Volume Five*. It's available now from *bigfinish.com* priced £24.99 on CD or £19.99 to download.

Saward wrote more than half of that anyway, he may well be very enthusiastic about the idea of revisiting them and tying them together as a novel. Perhaps the unused title *The Fantasy Factory*, present on Robert Holmes' first draft of Part Thirteen, could be pressed into service, avoiding arguments about who and what is – or was – *The Ultimate Foe*.



M&B
The Milk Marketing Board presents

Meet 'The Archers'

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Reader Neil McNaught attended the Town and Country Show in Warwickshire in the mid-1980s. This is his signed programme and a photo he took on the day of Elisabeth Sladen.

PC GONE MAD

GERRY CIRILLO EMAIL

There have been some comments about the latest series of *Doctor Who* being 'too politically correct'. I find these views completely baffling.

In 1963 we had racial supremacists portrayed as ruthlessly cold and violent in *The Daleks* [aka *The Mutants*]. These oppressive monsters were defeated and the pacifists ran free.

Fast-forward to 1972 and there was a group of guerrilla soldiers led by a woman [in *Day of the Daleks*]. Feminists given free rein! What on earth were they thinking? PC gone mad! The Third Doctor's acceptance of the hermaphrodite Alpha Centauri in the same year's *The Curse of Peladon*? Such audacity! And how dare the Third Doctor show up the British Empire in his anti-colonial stories – outrageous!

In 1976, Eldrad changed sex in *The Hand of Fear* and the Fourth Doctor didn't even bat an eyelid. In 1988, the Seventh Doctor's working-class companion Ace was a dysfunctional teenager with Asian friends and was accepting of single mums.

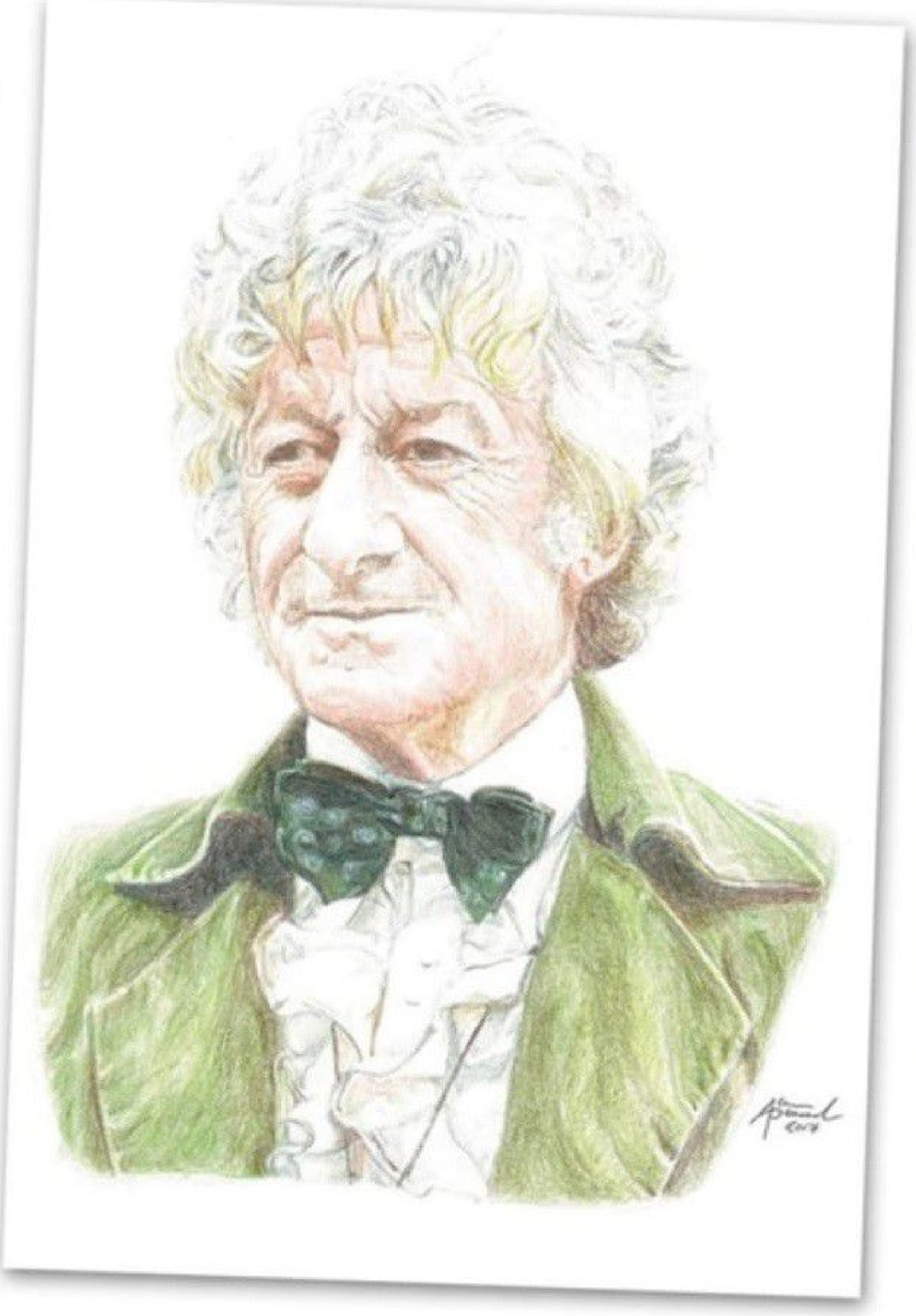
I could go on with many, many more examples of the understanding and human nature of *Doctor Who*. It's a clever, witty, self-deprecating and totally accepting programme, and long may it be so.

ABSENT FRIENDS

MIKE PITTS EMAIL

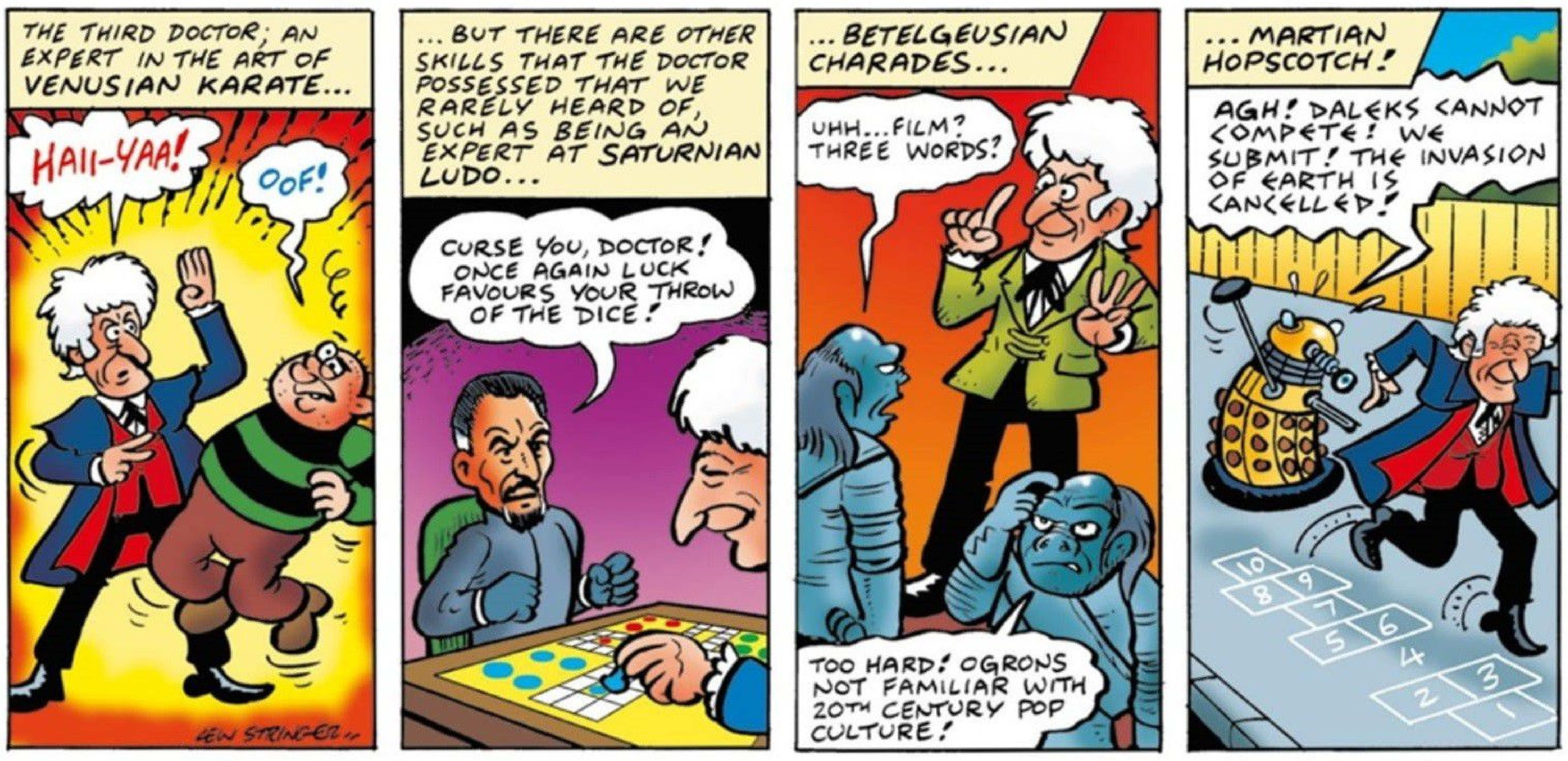
I have been reminded this week of the power of *Doctor Who* in helping us deal with life. On 7 May we lost one of our community. Robin Bell, a writer on an upcoming *Torchwood: God Among Us* story as well as a regular contributor to the website *Blogtor Who*, lost his battle with cancer far too young.

Twice Upon a Time (2017's Christmas Special) aired just after his diagnosis and he drew strength from its messages about our fate and not wanting to face death. There are many more powerful examples across this brilliant show of ours that deal with this topic in such a mature way. I'm off to watch a few of them to process the →



The Third Doctor, by Alan Peacock.

The Daft Dimension BY LEW STRINGER



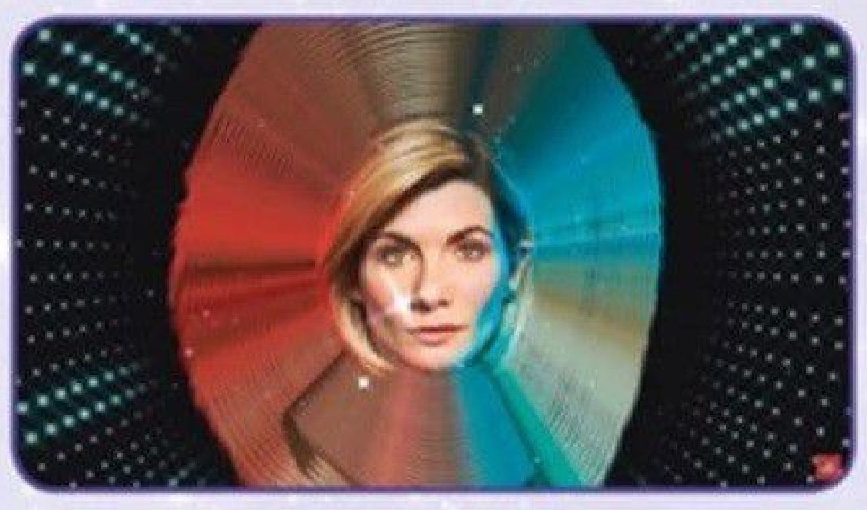
THE THIRD DOCTOR; AN EXPERT IN THE ART OF VENUSIAN KARATE...
HAII-YAA!
OOF!
LEW STRINGER
...BUT THERE ARE OTHER SKILLS THAT THE DOCTOR POSSESSED THAT WE RARELY HEARD OF, SUCH AS BEING AN EXPERT AT SATURNIAN LUDO...
CURSE YOU, DOCTOR! ONCE AGAIN LUCK FAVOURS YOUR THROW OF THE DICE!
...BETELGEUSIAN CHARADES...
UHH...FILM? THREE WORDS?
TOO HARD! OGRONS NOT FAMILIAR WITH 20TH CENTURY POP CULTURE!
...MARTIAN HOPSCOTCH!
AGH! DALEKS CANNOT COMPETE! WE SUBMIT! THE INVASION OF EARTH IS CANCELLED!
10 9 8 7 5 6 4 2 3 1

WHO TUBE

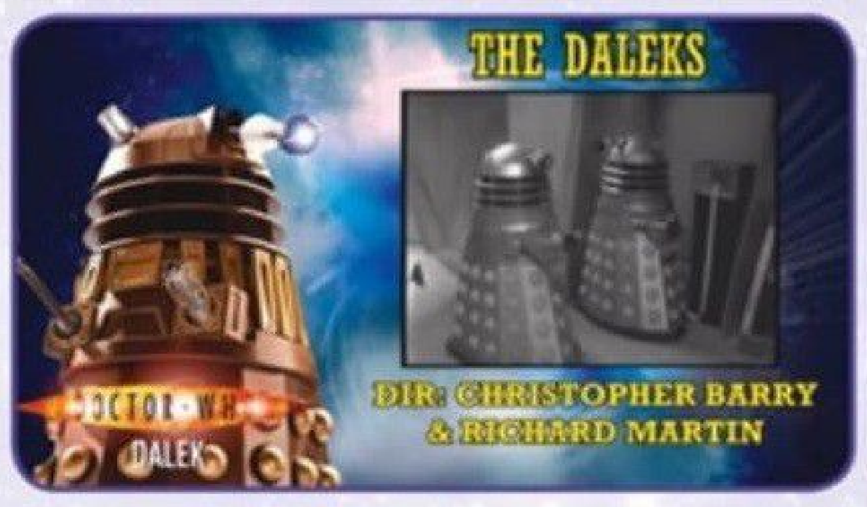
This issue's selection of *Who*-related videos...

The mostly missing 1967 story *The Faceless Ones* is to be animated by the BBC for release in 2020, in full colour and high definition. Here's a sneak preview. Go to: ***tinyurl.com/FacelessAnimation***

The superb fan-made *Ode to a Timelord* is a poem that brings together impressions of every incarnation of the Doctor – yes, all 14 of them! Go to: ***tinyurl.com/TimelordOde***

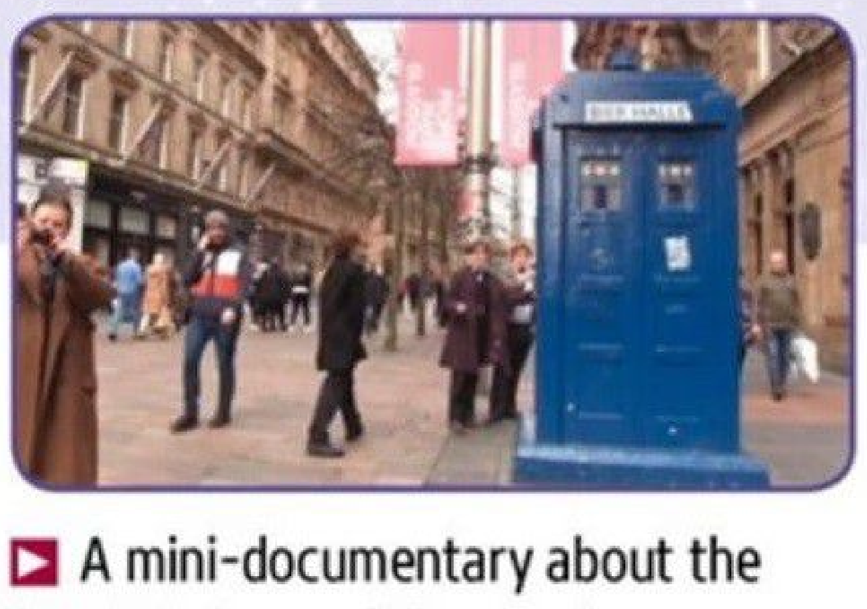


A nostalgic fan-made recreation of Sid Sutton's 1980s *Doctor Who* title sequence adapted for Jodie Whittaker's Doctor. Sublime! Go to: ***tinyurl.com/80sJodie***



THE DALEKS
DIR: CHRISTOPHER BARRY & RICHARD MARTIN
DOCTOR WHO
DALEK

Fan William Carlisle talks to BAFTA-nominated director Joe Ahearne in this shot-by-shot analysis of one of the stories he directed: 2005's *Dalek*. Go to: ***tinyurl.com/DalekAnalysis***



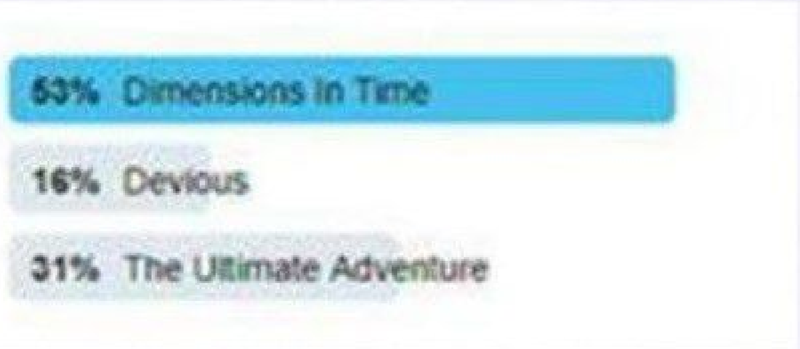
A mini-documentary about the Scottish *Doctor Who* cosplay group Panic Moon, created as part of a fan's final project for a Media and Communications course. Go to: ***tinyurl.com/PanicMoonDoc***

ON TWITTER...

The best of the *#ThirdDoctorWorldCup*...

@LukeOverthinks If there's one thing that this **DWM** Third Doctor World Cup has reminded me of, it's that Season 7 is great!

@pipmadeley It's the semi-finals of the 'Word Cup' of the Third Doctor! Which of these three stories would you like to see in the final? Vote now! *#SemiFinals #ThirdDoctorWorldCup*



53% Dimensions in Time

16% Devious

31% The Ultimate Adventure

@nigelfletcher Never mind the *Britain's Got Talent* final – this is the big final vote of the weekend. It's got to be *The Three Doctors* for me! Great script, properly bonkers villain, plus Pertwee, Troughton and the Brig having a ball – a winning combo. *#TeamThreeDoctors #ThirdDoctorWorldCup*

@senrab_nala Had a nightmare in which *The Three Doctors* knocked out *The Green Death* in the *#ThirdDoctorWorldCup* and then I woke up and AAAH AAAAH AAAAAAAH!

@Kyledriver Liverpool wins the Champions League and then *Inferno* wins the *#ThirdDoctorWorldCup*. What a run of results!

Photos of Jon Pertwee and friends in the 1980s taken by Paul R Jackson. Left and above: Jon in 1989 with Rebecca Thornhill and Graeme Smith in their costumes for the *Doctor Who* stage show *The Ultimate Adventure*; Top and right: Paul with John Levene, Douglas Camfield and Nicholas Courtney at a *Doctor Who* Appreciation Society convention in Birmingham in 1983.

→ grief, and am thankful for the superb writing and performances that allow this.

Sadly, Robin wasn't the only person the *Doctor Who* fan community lost in May; writer Tommy Donbavand, Paul Condon and Steve Watts also passed away. And then came the sudden death of Dominic May, this magazine's longest-serving contributor. Former DWM editors John Freeman and Tom Spilsbury sent us their memories of working with Dominic...

JOHN FREEMAN EMAIL

I was very sad to hear of Dominic May's passing and like many others extend my sympathies to family and friends. Dominic was one of several writers who 'came aboard' **Doctor Who Magazine** during my tenure as editor, writing the *Beyond the TARDIS* column from Issue 144 onwards.

If I recall correctly, I'd started to include information on the other work of actors and production team members outside *Doctor Who* in *Gallifrey Guardian* as part of the title's editorial mix, leading to the regular column that has been a staple of the title, written since its inception by Dominic, for over 30 years.

Bear in mind that Dominic began *Beyond the TARDIS* well before the internet was so all pervasive. It was often a surprise to me just how he came across so many nuggets of information, that no doubt have helped boost the audience numbers of numerous stage shows.

I hadn't seen Dominic for a number of years, but he was always such a pleasure to work with and it's clear his kind and generous personality rubbed off on those who knew him. He and his work will be very much missed.

TOM SPILSBURY EMAIL

I was so saddened to learn of the death of Dominic May. I'd known Dominic for almost 20 years – he compiled the news pages for me on *TV Zone* magazine, and of course he wrote all those *Beyond the TARDIS* pages for **DWM**. Every month, like clockwork, his latest column would ping into my inbox. More often than not he'd written far too many words, but he was so meticulous he didn't want to miss out on reporting anything! And my goodness, I'll never know how he managed to keep track of everything that was going on.

Dominic was such a happy, unassuming man, who loved *Doctor Who* and was so incredibly proud of his long-standing association with **DWM**. As an editor, you want to work with writers who are good at their job, are always punctual, and are pleasant to work with. There's a school of thought that says you can only ever have two of those criteria, but Dominic easily satisfied all three. He's a loss not only for this great magazine, but to all of *Doctor Who* fandom.

The much-missed Dominic May.

CHRIS CHIBNALL EMAIL

Just a few days after writing my *Production Notes* for this issue, I heard from Russell T Davies that Dominic May had died. After Paul Condon this was two shocks in two weeks – two wonderful people from *Doctor Who* fandom gone.

I remember Dominic from fan groups and conventions in the 1980s. Am I misremembering that he produced an entire fanzine dedicated to the actor Christopher Robbie, who appeared in [the 1968 story] *The Mind Robber*? I don't think I am. Dominic's love for *Doctor Who*, for actors, for performance, and for theatre shines through his life. I've always devoured the monthly page in **DWM** which told me what all the actors, directors, writers and producers were doing now. What an act of research and diligence it was from him. It felt like I existed, once I got my first mention in that column.

I'd get an email a couple of times a year, always around a new project's birth, or an awards nomination or ceremony, asking what was happening and if there were any *Doctor Who*-related connections in the work I was up to. At the end of the second series of *Broadchurch*, the composer Olafur Arnalds played a special one-off concert in Bridport on the night of the finale. As the event finished, Dominic appeared out of the audience to say hello: he'd made the trip especially. He took a couple of photos and headed off into the Dorset night.

I last saw Dominic at the London Palladium in October, when Olafur was playing there (he'd obviously become a fan!). At the end of that gig, I was once again surprised to see Dominic emerge from a crowd beaming at me. It was a delight to see him: we chatted, and he said some lovely things about the *Doctor Who* episodes that had just started transmitting. His enthusiasm, his warmth and his huge smile that night stick with me. Safe travels, Mr May. You're missed.

STEPHEN BROOME EMAIL

How sad I was at the unexpected death of Dominic May at the age of 61. He came to a meeting of the Tunbridge Wells *Doctor Who* group in 1986 after a friend wrote to him and Dominic offered to come along. He listened to my friend Martin's idea of 'cyber slippers' and Dominic printed it as an April Fool joke in one of his *Celestial Toyrooms* [the newsletter of the *Doctor Who* Appreciation Society]. He came across as a slightly quiet man with a sense of humour and we all enjoyed his company a great deal. After we watched Dominic's video of *The Dæmons* we all had chips in the evening. My sympathy goes to his family and friends.

Patrick Mulkern's tribute to Dominic is on page 7. Thank you for all your letters, pictures and artwork this issue. Please keep sending them to the usual address: *dwm@panini.co.uk*

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NOW WE ARE *Three*

THE
DR WHO
1974
Annual 1974
BBC tv

Above: "There's history all over the place." Sean Pertwee discovers a familiar-looking book. Photo © Paul Vanezis.

In the 1970s Jon Pertwee was one of the most famous faces on television – and not just because he played the Third Doctor. Jon’s son, actor Sean Pertwee, reflects on an unusual childhood and a lasting legacy.

Interview by **STUART MANNING**

“I’ve got to be honest, it’s very strange doing this. I’m listening to myself on the headphones and I can just hear *him*.”

It’s a warm evening in May and Sean Pertwee is at the BBC’s New Broadcasting House in central London, a stone’s throw from where his father began his career in wireless comedy in the 1930s. He’s here to narrate *The Jon Pertwee Files*, a new radio documentary marking Jon Pertwee’s centenary year, and throughout the session the shadow of the Third Doctor looms large.

Memories of Jon’s *Doctor Who* years come thick and fast as Sean works through the script. He affectionately calls him ‘Papa’. In the flesh, the family resemblance is unmistakable. “I’m looking more like him,” Sean agrees as we settle down to chat. “I’m sort of growing into his nose.” (Jon wryly used to call it “the Pertwee beezer”.) Though Sean speaks without his father’s clipped received pronunciation, Third Doctor cadences still creep in throughout our conversation.

Sean wears his father’s ring, as seen throughout his appearances in *Doctor Who*. “It’s an actual Roman ring, which he found in Ibiza,” he explains, holding up his hand. “He used to dive for wrecks. He was always interested in pirates and smuggling. His friend list, especially before he met my mum [Ingeborg], was pretty considerable and they had a bit of a gang going. Outrageous people. My godfathers were people like Elmyr de Hory, the world’s greatest art forger.”

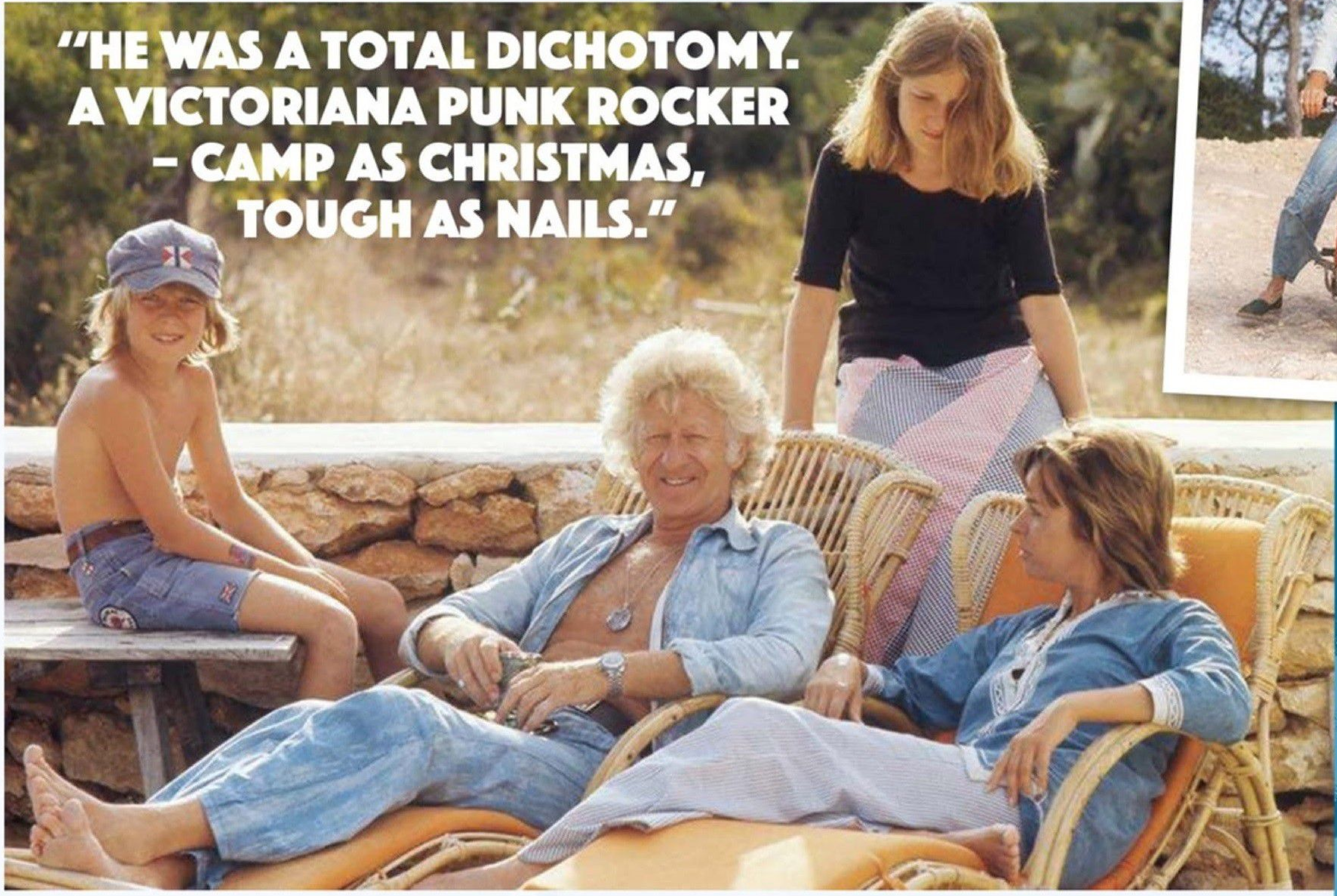
It’s a romantic idea, that an actor playing the Doctor might match the Time Lord’s wanderlust and spirit of adventure, but Sean insists it’s true. “That was really what it was like,” he says admiringly of his dad. “He was a total dichotomy. A Victoriana punk rocker – camp as Christmas, tough as nails. I mean, you wouldn’t cross him. He was a big guy and a tough sailor, yet he was incredibly sensitive. He was as insecure as everybody else.”

Today, the parallels between father and son are closer than ever. Now in his mid-fifties, Sean recently finished a five-year stint in New York, playing Alfred the butler for US television in the *Batman* prequel *Gotham*. Like his father, he’s reinvented an established genre character. “There’s some synchronicity there,” suggests Sean. “He was the action Doctor and now I’ve become the action butler. And some of my earliest memories are of when he was working in New York in *A Funny Thing Happened on the Way to the Forum*. We lived in Englewood, New Jersey. He used to get back from the theatre and wake me up to watch *Batman* together. So yes, there’s history all over the place.”

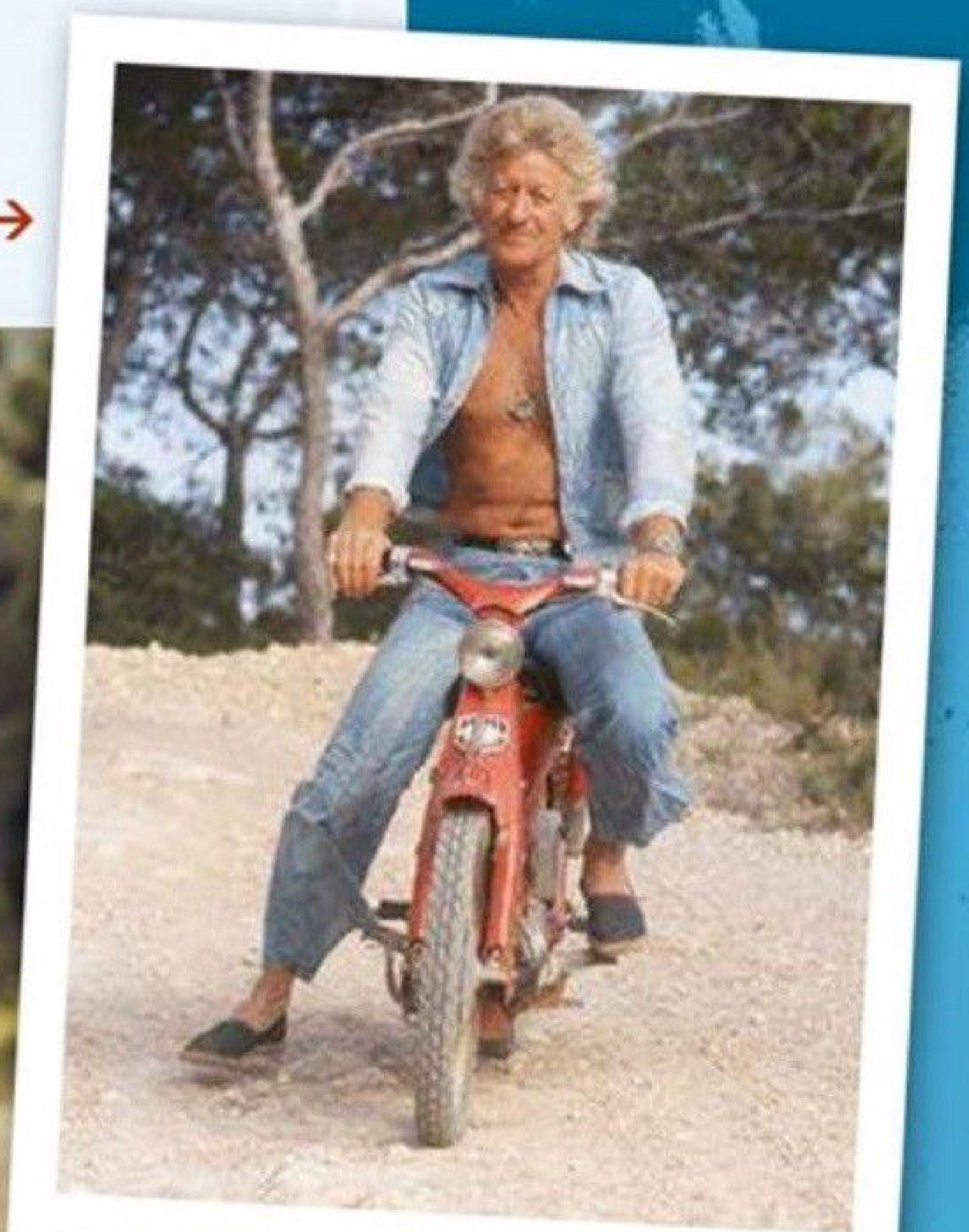
After five years of living between London and New York, Sean says that the *Gotham* experience has made him better understand his father’s pressures while working on *Doctor Who*. His early childhood years were spent between London and Ibiza. In his words, growing up with a famous father was “a bit of a nightmare, if I’m truly honest. I know this from my own son, when he was younger. For little people, it can be confusing when other people come up with their kids. You feel that you’re being... not neglected, but you don’t understand that kind of adulation. →

Top: The Doctor (Jon Pertwee) examines the TARDIS dematerialisation circuit in *Colony in Space* (1971).

Above: Adam West in *Batman* (1966-68). As a child, Sean used to watch the show with his father.



“HE WAS A TOTAL DICHOTOMY. A VICTORIANA PUNK ROCKER – CAMP AS CHRISTMAS, TOUGH AS NAILS.”



Left: The Pertwee family on holiday in Ibiza in 1973 – Sean, his father, his sister Dariel and his mother Ingeborg.

Above: Off-roading in Ibiza.

Right: Jon was joined by Elisabeth Sladen as Sarah Jane Smith for his final season of *Doctor Who* in 1973-74.

Below: Giant maggots in *The Green Death* (1973). After filming, one of the props ended up at the Pertwees' home.

→ I think that was something that both me and my sister [Dariel]... we just got used to it. My sister found that difficult, and I didn't find it particularly easy."

Sean has spoken in the past about having an awkward time at school and, like his father, he was expelled repeatedly. "What happened was the same thing that happened with him," he says. "It was only when I came back from Ibiza and went to state school – because my dad believed in that, and quite rightly so – that I realised it was kind of different to have a dad who was Doctor Who. You get a lot of polarisation from people. It wasn't so much that *I* was causing trouble, it was that I seemed to be the epicentre of it, because I'd always stand up for myself."

Away from school, being the son of the Doctor meant regular visits to BBC Television Centre, and Sean had a collection of props that he liberated from the studio. "The giant maggot [from *The Green Death*] had the head of a rotted ferret inside," he remembers. "I used to hang out with the special effects guys a lot and would nick things. One day, I suddenly remembered that I had to make something for a school open day, so I stole this thing off the set, a model of a lift, and won first place. My dad came to this event and said, 'That looks familiar.' He had to admit that I'd stolen it from the set makers."

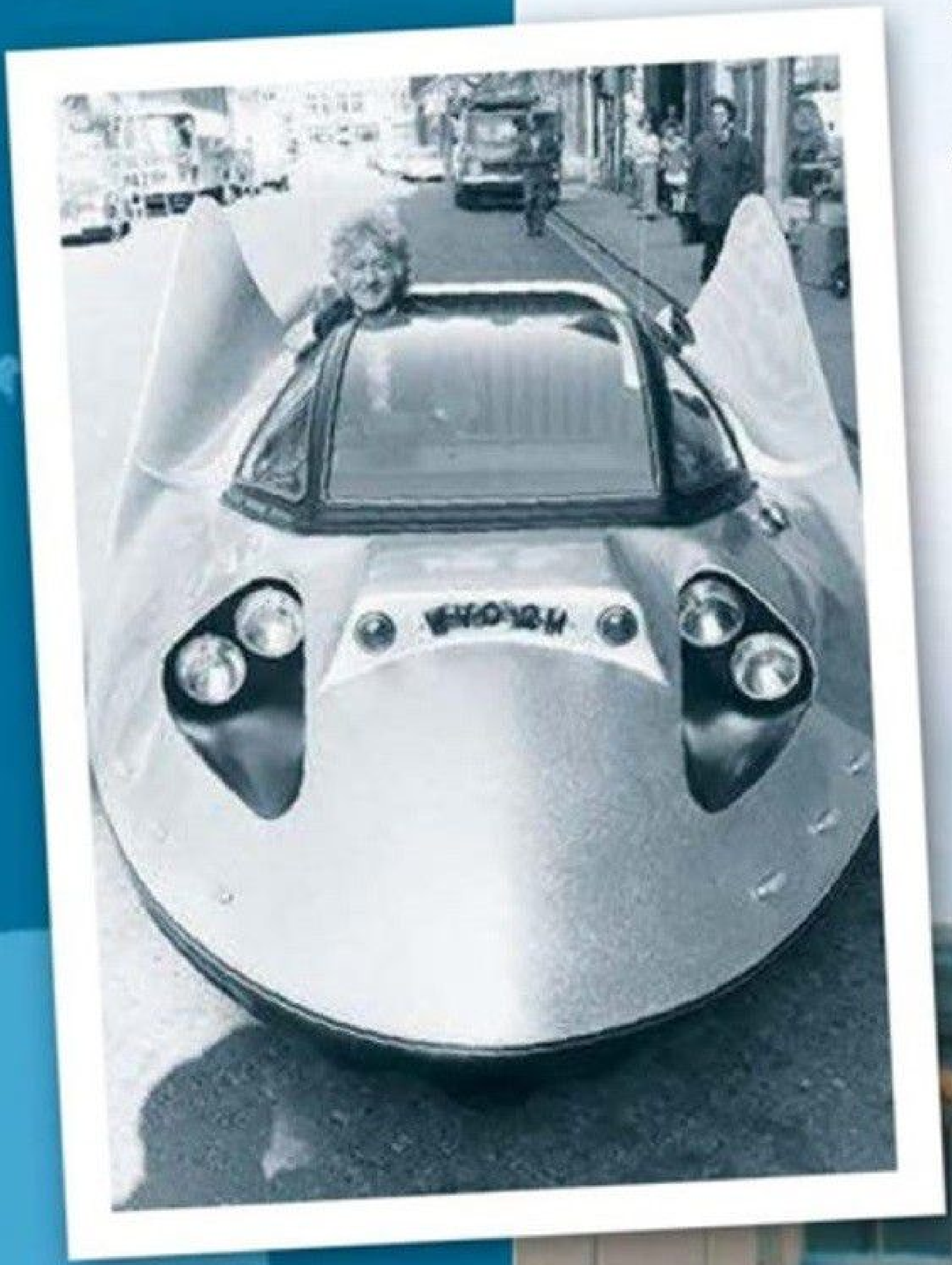
The king of the Pertwee-era gadgetry was the Whomobile, a futuristic car that Jon privately commissioned, cannily seeing its potential to bolster his personal appearances. The vehicle was a favourite of Sean's, who often accompanied his father when he drove it to events. "It was based on a hovercraft and a stingray. And it was lethal, because it wasn't weighted at the front, so the wings actually worked!" The unusual car often drew attention and Sean remembers it frequently being stopped by the police. "My dad would say, 'Do you just want to get in it?' 'Oh yes, please.' Once, we were very late for one of these events and got the blues and twos, going down the fast lane. I was thinking, 'This is great! Chased by the police in a stingray.'"

According to Sean, Jon Pertwee generally kept home and work life separate during the *Doctor Who* years, but there were exceptions. Stuntman Terry Walsh taught Sean to ride his first bike and he remembers his father forming a close friendship with Roger Delgado, the actor who played the Master. "Roger was his best mate," Sean says. "Roger used to have a fear of crossing the road, did you know that? When I was nine, I used to have to walk Roger across the road, because he just had this pathological fear. He was at our house with his wife Kismet all the time. That was a big blow when he died." Elisabeth Sladen, who played journalist Sarah Jane Smith, was another regular visitor: "Lis was always at the house. She was a dear, dear friend of my dad's."

"HE WAS A FANTASTIC FATHER, BUT HE'D HAVE BEEN AN EVEN MORE FANTASTIC GRANDFATHER."

Keeping the memory of Jon Pertwee alive clearly matters to Sean, who regularly posts about his father on social media. "I think of him all the time," he says. "It's hard for me to compute the fact that he's no longer here. For the first five or six years, I was more concerned about my family – my mother and my sister. And then I met my now-wife and had a son, and I wish more than anything that he'd met him, because he always said he'd be a fantastic grandfather. I mean, just listening to his stories... He was a fantastic father, but he'd have been an even more fantastic grandfather, I guarantee it."

Below: Jon shows off his beloved Whomobile in 1974. That year the car appeared in two *Doctor Who* stories: *Invasion of the Dinosaurs* and *Planet of the Spiders*.



Bottom left: Jon in the early 1970s.

Bottom right: Jon plays up for the cameras, to the amusement of Roger Delgado as the Master, in a publicity shot for *The Claws of Axos* (1971).

A DIFFICULT UNDERTAKING

During his teenage years, Sean worked as a runner on *Worzel Gummidge*, Jon Pertwee's ITV series about an amiable scarecrow. "They had such fun on that, he was heartbroken when it ended," Sean remembers. "Every Sunday night after the show, the phone would ring… all these people: 'It's Billy. Billy Connolly, man. Can I speak to your dad? I want to be on the show.' Sunday nights were always cool because of that."

Worzel Gummidge also provided Sean with his first on-screen acting credit, playing an undertaker scarecrow in the fourth series episode *The Jumbly Sale*. "I was terrible," he says, laughing.

"I decided to do this grimace, but then couldn't keep it up for the cameras."

You won't find the appearance listed on Sean's IMDb page, but it's the only time father and son acted together. "When we'd finished filming, he said to me, 'How do you think you were?'" He pauses for effect. "'You were *appalling*.'"

Sean's *Gotham* role has involved regular personal appearances, and he's touched by the love his father still inspires. "I go to these conventions in America and they freak out when they realise that Papa was my dad," he says. "They can't say Pertwee, they always go '*Pur-TWEE*'. He always gave people time, always gave back to his fans, and that's something that I hope I've inherited from him."

During one Comic-Con appearance, Sean was photographed with Twelfth Doctor Peter Capaldi, recreating Jon Pertwee's trademark photoshoot hand gestures for the cameras. It was a 'full circle' moment for both: as an eager young viewer, Capaldi once helped to run Jon's fan club. "I vaguely remember that," says Sean. "Somewhere, I've got a picture of Peter Capaldi and Stuart Money together in Westminster when they met each other. Stuart used to run the London 'firm' and Peter used to run the Scottish one."

A couple of years ago, Sean sparked a flurry of fan interest online when he dressed as the Third Doctor for a Halloween party. "I can only put that down to tequila," he says, laughing. "I'm not even a millennial – what am I? A baby boomer? So I don't know what I'm doing with Instagram. I found a wig and I stuck it on – it was actually a Jay Leno wig – and someone lent me a cape. I posted this picture and it went viral. It all created a bit of a media storm." Sean thinks his father may well have seen the funny side. "If he had a grave, he would have turned laughing in it. He would've found that very amusing."

The responses to Sean's Halloween costume included the obvious question: would he ever consider recreating his father's Doctor on screen? "I think I might leave that to the uber-talented Mark Gatiss," he says lightly, brushing aside the idea. "The fact of the matter is, they're too big a pair of Cuban heels to fill. I couldn't do something like that. It would be too strange."

So a revival for the Third Doctor is off the table, but would Sean like to appear in *Doctor Who*?

"I have been…" he breaks off. "I should be careful what I say, but there were noises made about me being involved in some capacity." He's saying no more. "I would very much like to do that, as an ode to my father, if I was lucky enough to be asked."

He's acutely aware of the weight of expectation. "People will focus on it, because of my relationship with the *Doctor Who* family," he observes, "so it would have to be something a little more interesting… an evil son or something weird. You figure it out. I don't know what, but I would like to do something, as an ode to my dad. I really would." **DWM**

***The Jon Pertwee Files* will be broadcast in the UK on BBC Radio 4 Extra and BBC Sounds on Saturday 6 July at 8.00am. The programme will be available on demand from BBC Sounds for 30 days after this date.**

Above: Sean (left), Jon and James Birmingham as scarecrows in *Worzel Gummidge* (1979-81). Photo © James Birmingham.

Far left: Sean dressed up as the Third Doctor for Halloween in 2014. Photo © Sean Pertwee.

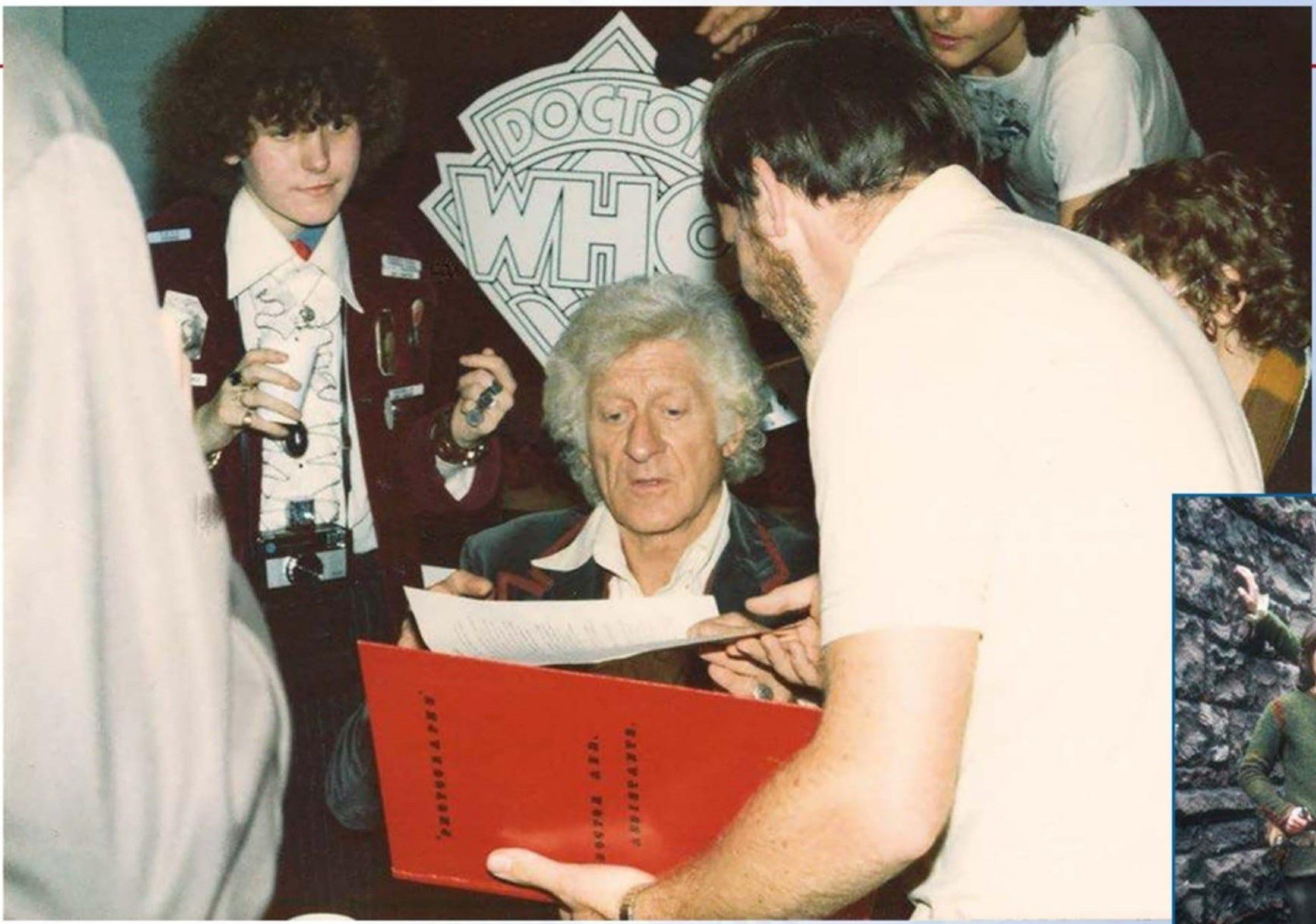
Left: "I think of him all the time."

First Impressions

Lost for over 40 years and now rediscovered – here are edited highlights from an audience with the great Jon Pertwee, holding court at the very first *Doctor Who* convention. Set your co-ordinates for a church hall in Battersea on 6 August 1977...

Compiled by **STUART MANNING**

Opposite page: Jon Pertwee as the Doctor in *Death to the Daleks* (1974).



Above left: Jon meets fans at Broomwood Church Hall in Battersea on 6 August 1977.
Photo © Leonora C Rich.

Above right: Elisabeth Sladen and Jon on location at Peckforton Castle in May 1973, during filming for *The Time Warrior* (1973-74).

From the late 1970s until his death in 1996, Jon Pertwee made countless appearances at *Doctor Who* events, meeting many thousands of fans all over the world. Plenty of recordings of Jon's fan-panel discussions survive, but one has remained elusive... until now: the very first dedicated *Doctor Who* convention, held in south-west London in 1977 and organised by the show's fledging Appreciation Society.

Recently rediscovered, the tape is of poor quality and occasionally indistinct, but it captures a milestone: the first in-depth interview Jon gave about *Doctor Who* after relinquishing the title role.

Dressed in one of his original costumes – from 1974's *Death to the Daleks*, since you ask – the Third Doctor fielded questions from fans alongside moderator Jeremy Bentham, who was soon to become one of *Doctor Who Weekly*'s founding contributors. The 90-minute conversation revealed Pertwee in his element – candid, opinionated and entertaining, touching on many aspects of his time as the Doctor.

Despite the heavy hiss and distortion, moments of genuine warmth shine through on the tape. "It's marvellous to see so many people I've been writing to for years, but whom I don't really know, because I've never met them," said Jon during his opening address. "Well, now I do. I've seen their faces and now I shall know who my friends are."

Jon Pertwee, a friend to *Doctor Who*.

Jeremy Bentham: Let's try our first question. In 1975 you were quoted as saying you were contemplating writing a book with George Evans called *Letters to a Doctor*. Whatever happened to this idea?

Jon Pertwee: Well, it got clobbered, really. I thought it was a frightfully good idea and the publisher thought it was a good idea, for a time. But with the price of printing as it is today... If you're going to buy a book now, it costs about £4.50, so it's really a question of price. The idea for *Letters to a Doctor* was to put together all the really funny letters that I received in the years when I was playing Doctor Who – some of them are absolutely execrable.

Who was your favourite companion?

Oh, that's a hard question to answer. I did three years with Katy [Manning, who played Jo Grant] and only did one season with Lis [Elisabeth Sladen, who played Sarah Jane Smith]. Katy was an extraordinary girl. She was a great trendist, with all her modern gear, and above all else, a tremendously good trouper.

She'd go along with the most ridiculous situations, clambering up walls in dreadful conditions, and not complain at all. Once, she got on the back of a motorbike and we went through a really hairy sequence. I said, "You handled that like a dream." She said, "I've never been on the back of one before, but I have confidence in you." We had confidence in each other and therefore had a great thing going. →

> **"Katy'd go along with the most ridiculous situations, clambering up walls in dreadful conditions."**

Below: The Doctor and Jo Grant (Katy Manning) try to evade the Ogrons in *Day of the Daleks* Episode Three (1972).

Above left: Jon signs autographs at the first *Doctor Who* convention. Photo © Leonora C Rich.

Above right: Jo and the Doctor escape the clutches of an alien parasite in *The Claws of Axos* Episode Four (1971).

Below left: Major Baker (Norman Jones) and the Doctor are imprisoned in Episode 5 of *Doctor Who and the Silurians* (1970).

Below right: Nicholas Courtney, Jon Pertwee and Fulton Mackay take a break during location filming for Episode 3 of *Doctor Who and the Silurians* in November 1969.

→ She's blind as a bat, you know – take those big specs of hers off and she falls flat on her face. One time on location, she did one of the most hysterical things I've seen in my life. There was a shot with her running along, coming to get me, and naturally, she had her pins out. There was a barbed-wire fence, which I stood behind, waving a white handkerchief to stop her running straight into the thing. Well, I didn't have to, because she tripped, did the most terrible somersault and fell over, flat on her face. She got up, covered in mud, and took two paces before her skirt fell off! I've never heard a laugh like it – she was *hysterical*. She could work for hours like that, with the greatest sense of humour.

So, purely because of how long I worked with her, Katy was my favourite. Although, I also loved working with Lis. She was a great actress, and very, very good right from the start.

Which other actors did you enjoy working with?

I loved working with Norman Jones [Major Baker in 1970's *Doctor Who and the Silurians*]. We used to get the most dreadful giggles. We had a terrifying scene where we were both in in jail. We were going to be eaten by some dreadful dinosaur, took one look at one another and... [high-pitched giggle]. The director Tim Coombe said, "This has got to stop!" I said, "But we've only got to look at one another and we're off." We were so hysterical with laughter that they had to put a wooden screen between us, so we couldn't see each other. If you ever watch that again, you'll see us both acting like mad, with this wall between us.

And did you ever have any difficulties with fellow actors?

If anybody ever started being prickly, we could josh it out of them. There was one fella, Fulton Mackay [Dr Quinn in *Doctor Who and the Silurians*] – a lovely guy and I adored him. Super actor, but takes himself terribly seriously. You had to watch him, because he'd take the director aside and say, "I wonder if I could have a few wee words with you?" in his Celtic way. They'd go off into a corner, and you knew he was trying to call the shots. The director used to wink at me, to say, "Don't worry about it."

So, one day, we all decided the best thing to do was to really have a go at Fulton. He had to come through a door – he walked in and looked around and knocked... We all went, "That's *fantastic*! How do you do that?" "What?" "You know, when you look around like that –

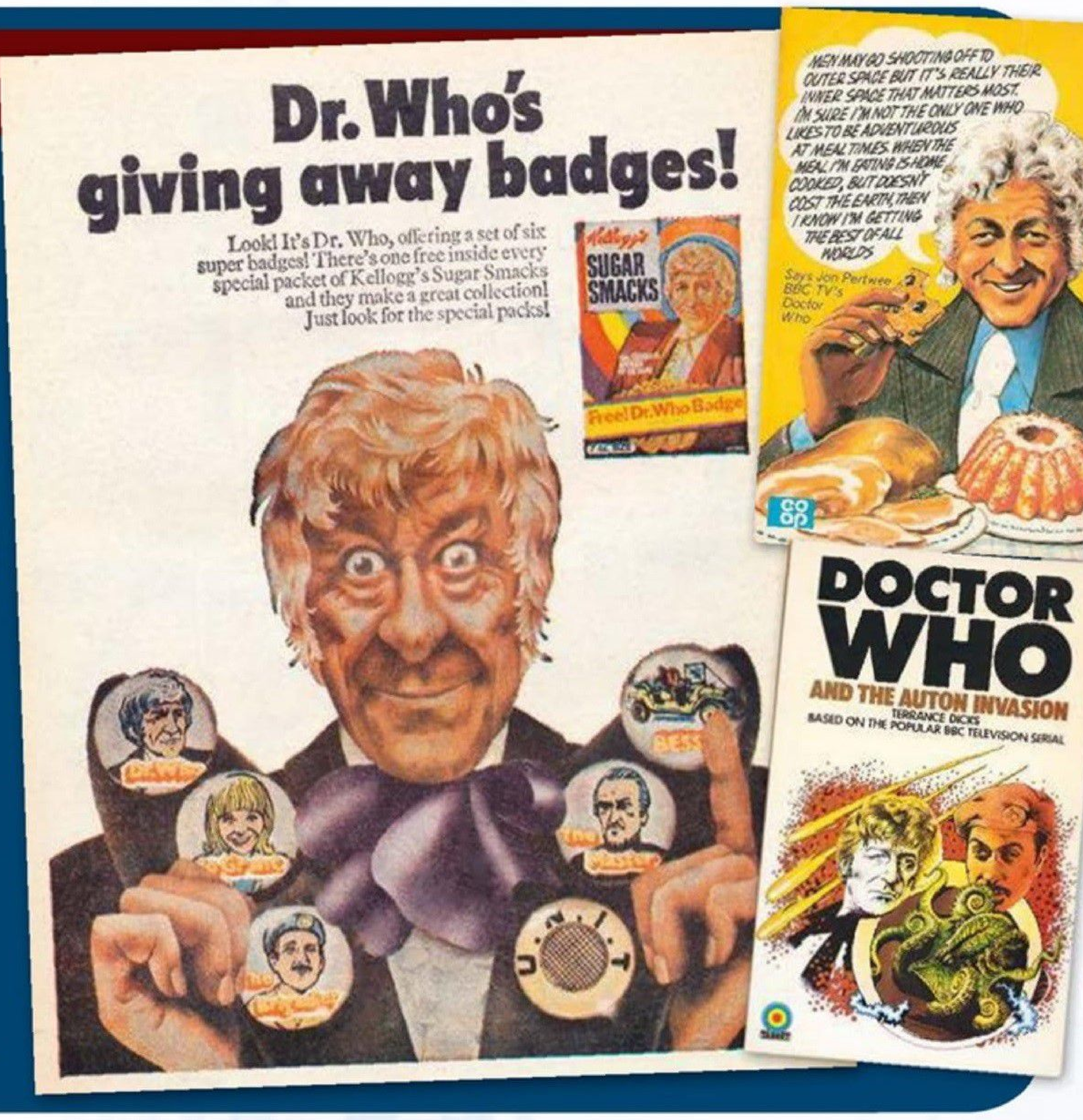
> "I loved working with Norman Jones. We used to get the most dreadful giggles."

COVER STORY

Jon Pertwee's debut led to a revival of *Doctor Who* merchandise, with the Third Doctor appearing on everything from jigsaws to packets of Sugar Smacks cereal.

"I'm very commercially minded," Jon explained to the audience in Battersea. "It's no good burying yourself. If you're playing a character who is a folk-hero figure, you may as well take full advantage of it. You like it, I like it and the BBC liked it. By the time I left, we were really getting things going. They were going to make models of the Whomobile and Bessie, and all sorts of things. Unfortunately, we didn't run with the Whomobile long enough for them to be convinced."

Although he prided himself on being commercially savvy, Jon admitted to missing an opportunity when a range of new *Doctor Who* novelisations was launched in the mid-1970s. "Target Books rang me up and asked, 'Do you have any objection to having your photograph on the front covers?' I said, 'No… for a fee.' So we quibbled over the money, which was very stupid of me – when I now think of the number of books that have been sold. They then discovered a loophole in the law: if you use a drawing, you don't have to pay me at all. So I didn't get a penny. Serves me right!"



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Look! It's Dr. Who, offering a set of six super badges! There's one free inside every special packet of Kellogg's Sugar Smacks and they make a great collection! Just look for the special packs!

Kellogg's
SUGAR SMACKS
Free! Dr. Who Badge
BESSIE
the Master
U.N.I.T.
MEN MAY GO SHOOTING OFF TO OUTER SPACE BUT IT'S REALLY THEIR INNER SPACE THAT MATTERS MOST. I'M SURE I'M NOT THE ONLY ONE WHO LIKES TO BE ADVENTUROUS AT MEAL TIMES. WHEN THE MEAL I'M EATING IS HOME COOKED, BUT DOESN'T COST THE EARTH, THEN I KNOW I'M GETTING THE BEST OF ALL WORLDS
Says Jon Pertwee BBC TV's Doctor Who
co op
DOCTOR WHO AND THE AUTON INVASION
TERRANCE DICKS
BASED ON THE POPULAR BBC TELEVISION SERIAL
TARGET

Above: Jon's likeness appeared on many products during the 1970s, including packets of the breakfast cereal Sugar Smacks, a booklet published by Co-Op supermarkets and Target novelisations such as *Doctor Who and the Auton Invasion* (1974), which featured a cover illustration by Chris Achilleos.

it was incredible. Were you thinking about something specific there?" He wasn't sure whether we were taking the mickey out of him or not. It went on like this all day until eventually he said, "Oh, for Christ's sake!" From then onwards, he was completely relaxed with us.

The main thing was to keep everybody having a good time. Actors used to write and say, "Please, can I do another *Doctor Who*? I've never enjoyed myself so much." Do you know Ronnie Allen, who's in *Crossroads*? [Ronald Allen played Ralph Cornish in 1970's *The Ambassadors of Death*.] He's a very shy bloke, very shy indeed. After he finished with us, he came back the following week – he couldn't keep away. He said, "I just wanted to see how you all were." We had a party, and he'd never been known to make a speech… He got up and spoke about how he'd never been so happy in his life. This was the atmosphere that we had. It was lovely.

Did you ever row with your stuntmen over being allowed to do your own stunts?

Below left inset: The Doctor drives towards an RSF guard (Alan Chuntz) in Episode 3 of *Inferno* (1970).

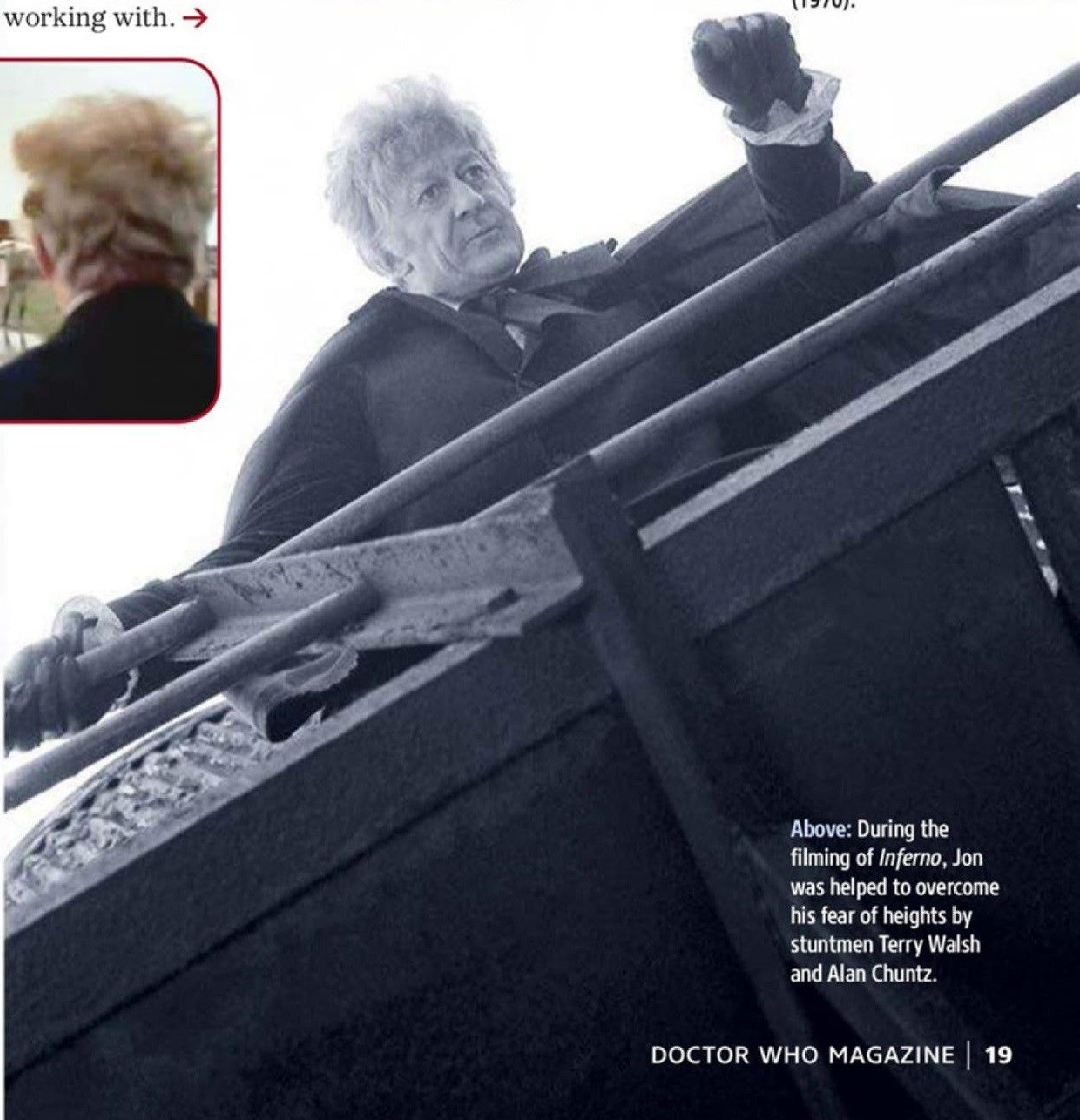
No rows at all. Stuntmen are the salt of our business. Terry Walsh, my regular stuntman, was my mate. When I left, he gave me a beautiful sword which said, "To the best stuntman in the business." It should've been the other way round. Ever heard of a fellow called Alan Chuntz? Chuntzy is a black-belt Judo master and one of the toughest men I know, and the gentlest. I don't like heights – that's one thing I'm terrified of. We were filming on a gasometer for *Inferno* [1970]. I tried, but I couldn't make it up the ladder. When I finally got to the top, there was Terry and Alan Chuntz. They said "Hullo mate," put their arms around my shoulders and said, "Come on, let's go for a bit of a walk – it's lovely up here." I realised what they were doing and they knew what they were doing. They looked after me, always.

And did any of the stunts ever go wrong?

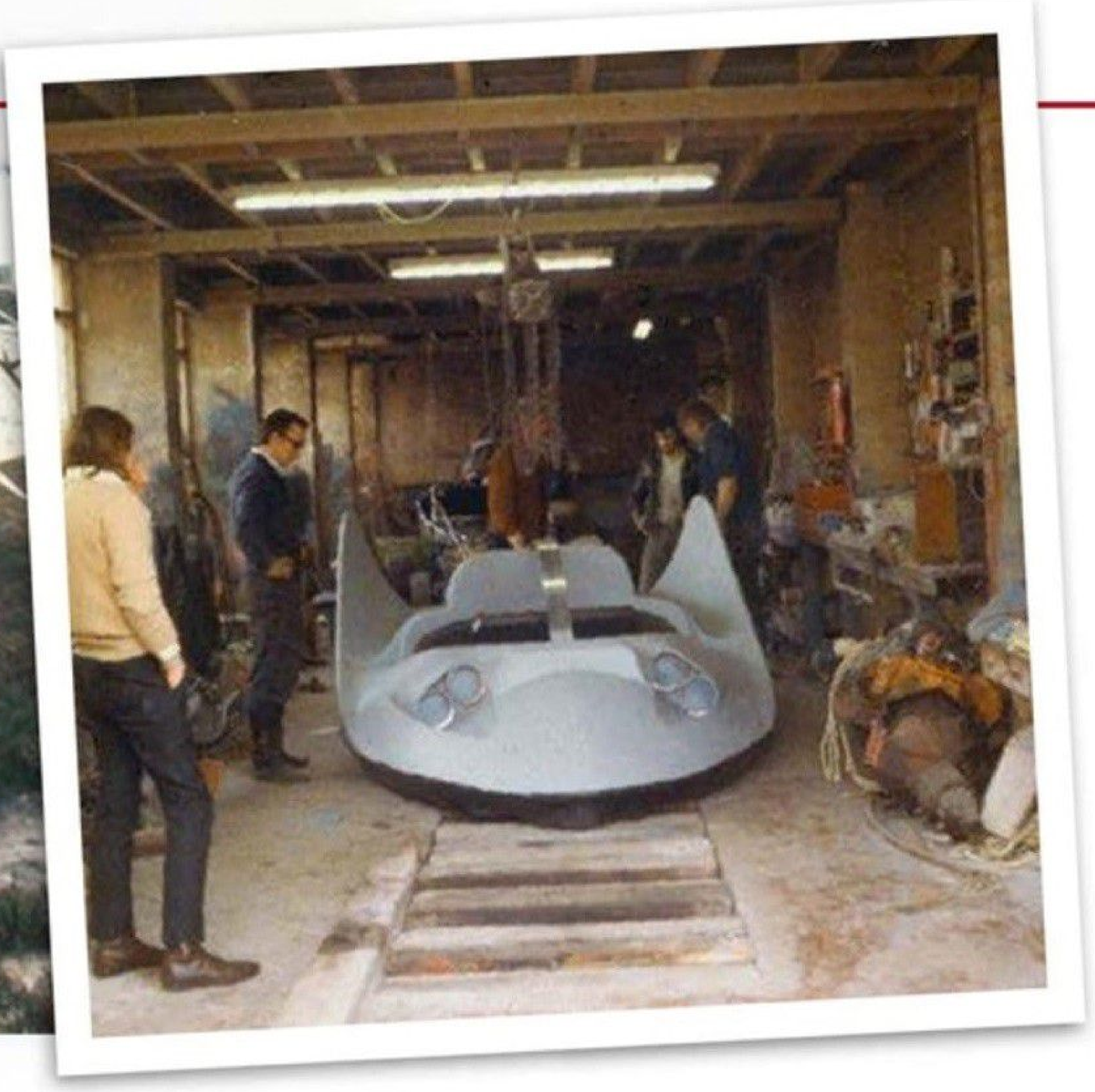
We had a terrible thing happen on *Inferno*, during the chase sequence with Bessie, driving through all the oil tanks. Alan Chuntz was playing one of those guards. He said, "Jon, you get in Bessie, you drive right down the alleyway and then I'll get out of the way. I'll jump it. Nice bit." I said, "Chuntzy, are you sure?" He said, "Don't mess about. You keep going, keep at a constant speed."

So I went barrelling off in Bessie, as fast as it could go… I saw Chuntzy and he didn't seem to move. He stood there and went "Halt!" I didn't halt, and he leapt too late. I hit him. I thought, "That's his leg gone." We got his boot off and the bumper of Bessie had opened his leg up. He had 18 stitches and that wasn't really enough.

He was so worried about how I felt that he wrapped himself up in bandages, put his foot in a plastic bag, and was back on set after lunch. I said, "Are you all right, Chuntzy?" "Yeah, marvellous. Don't tell the missus. Shhhhhh!" He's terrified of his missus. He walked about until he went green and fell over – he'd passed out from the agony. Those were the sort of blokes you were working with. →



Above: During the filming of *Inferno*, Jon was helped to overcome his fear of heights by stuntmen Terry Walsh and Alan Chuntz.



Right: Nicholas Courtney as Brigadier Lethbridge-Stewart with Jon as the Doctor in a publicity shot for *Doctor Who and the Silurians*.

Far right: The Whomobile under construction in 1973.

Below: The Doctor is captured by a Draconian in Episode Two of *Frontier in Space* (1973).

→ Whose idea was Bessie and the Whomobile?

Mine! I love vehicles, you see. In the first *Doctor Who* I did [1970's *Spearhead from Space*], I pinched an old car, an old banger. I thought this was a great idea, and so we got Bessie. Bessie was a mock-up, made of fibreglass, which we eventually put a Ford Consul engine in. One time, driving home from location, I saw some dirty young man in a Volkswagen VR5, cruising along, who thought he was very, very cool... I suddenly dropped down a gear and sped right past him. Very, very funny.

I had the Whomobile built because I wanted a ridiculous, superb motor car. A friend of mine, Peter Farries, seemed to be the only person who could build anything like that – he's a quite brilliant designer. He sat down with a piece of paper and said, "Well, what do you want, Jon? Something like this?" He drew this thing with a magic marker and that was *it* – that first drawing was the Whomobile. When we took it to the experts, we asked, "How many mouldings would you need to make this type of car?" They said, "With an expert, four, but we'd use six." Peter did it in two – top and bottom. It can do about 95 miles an hour. It looks like a hovercraft, but it has three wheels – one at the front and two at the back.

Having built it, I went to [producer] Barry Letts and said, "Barry, I want you to see something outside the window." He looked back and said, "My God. Can we have it?" I said, "At a price." He said, "This is the BBC." They got it for free, but it was worthwhile, for the coverage. I would've liked to have brought it here today. Perhaps we'll try to get it here next year. It's kept up in Birmingham now. It has a trailer and a manager and goes all around the country.

How long did it take to make an episode of *Doctor Who*?

We used to do two in two weeks. Originally it was one in one week [rehearsing and pre-filming], and one day in the studio recording it. The scenic staff at the BBC used to get paid overtime to take the sets down and put them in storage. We used to leave the floor at half past ten. I'd go up to the BBC Club for a drink and leave at a quarter past eleven. Often, I went to the studio on my way out, just to put my head around the door, and it would be bare – empty. They'd cleared the set in three-quarters of an hour, when they were on double-overtime to work through the night. They'd smash the sets to pieces in the process. It used to break my heart.

I once was nearly arrested because I hit a man, right in the mush. We had a beautiful new TARDIS console. It had cost the BBC something like £600 to build. We had something in the story where I had to put a fuse thing into the console. I said, "We want a hole here." One of the chippies got a chisel and split the whole of this panel. I just hit him – *woofed* him. We'd been waiting two years for this thing and he just smashed it up. I said, "Are you mad? You bore a little hole with a drill and then you get a keyhole saw and you do it properly."

So, instead of tearing the sets down after one night, we used to leave them up so we could then shoot two programmes. We used to rehearse for a fortnight and then record two shows. **DWM**

MY FAVOURITE MONSTER

The Third Doctor encountered many strange creatures, but Jon's favourites were the work of sculptor John Friedlander, who created a series of innovative half-masks, allowing the actors playing aliens greater freedom to perform than before.

"I love the Draconians," said Jon enthusiastically, recalling the stately reptiles of 1973's *Frontier in Space*. "The most remarkable thing happened to me with those. We were on a cliff, miles from anywhere. Peter Birrel was playing the lead Draconian and he's a man who's very into space and UFOs; he would talk for hours about it all. It was getting towards dusk in this quarry, and I was sitting on a box with him standing beside me with this incredible outfit on, his arms crossed – all these warts and this big green nose.

"He was expostulating, going on about space and planets and... suddenly, I came to, with the most frightful jerk. I nearly passed out in stark fear, because I actually *had* been transported. Really, genuinely... transported into the reality of talking to somebody from another world. He'd been talking to me for about half an hour and I'd gone, completely gone. It was the most amazing make-up."

NEXT ISSUE: Singing in Venusian, an out-of-control hovercraft and life after *Doctor Who*...

Special thanks to Gordon Roxburgh.

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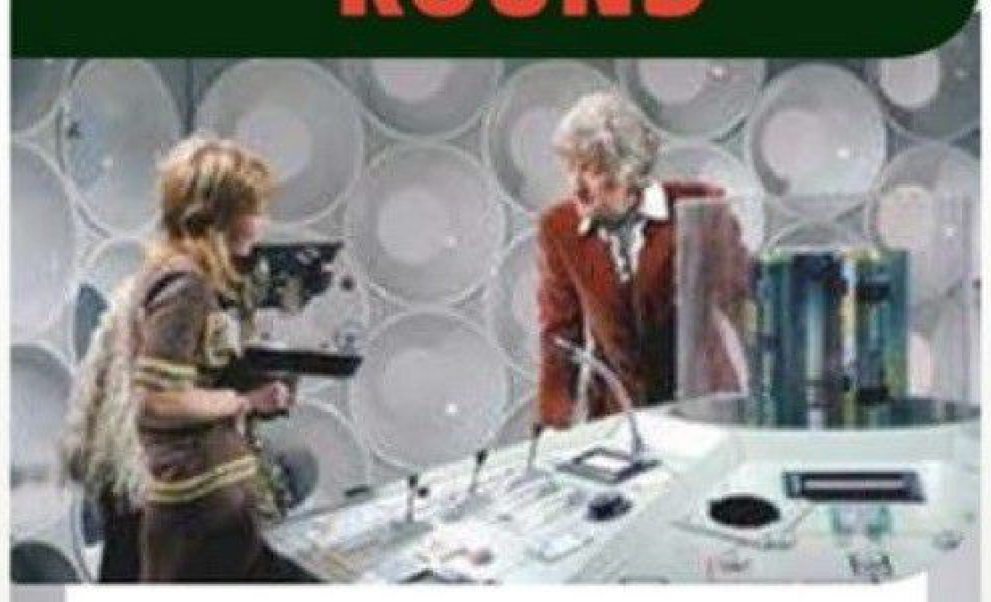
The WORLD CUP of the THIRD DOCTOR

Keen to find out how the fans of 2019 ranked the Third Doctor's stories, we turned to social media...

Feature by **ALAN BARNES**

How better to determine which of the all-action Third Doctor's many adventures was the greatest than with a World Cup-style knockout tournament? In June, therefore, **@DWMtweets** ran a series of Twitter polls, pitching story against story in several successive rounds over several successive days. Some of our polls gathered more than 3,000 votes. The finalists are revealed on pages 28 and 29, but here's how they got to the last two...

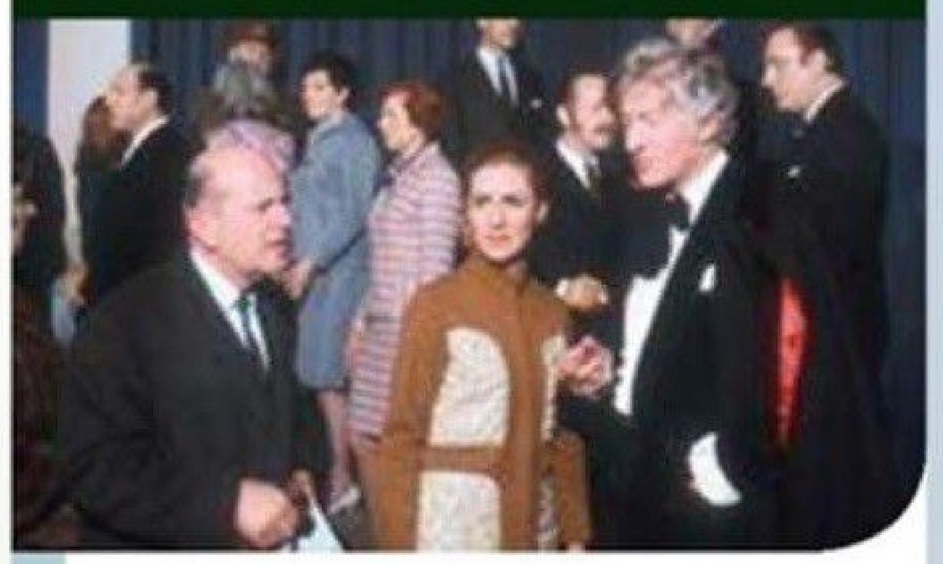
QUALIFYING ROUND



WINNER
The Time Monster (54%)
ELIMINATED
The Monster of Peladon (46%)

Including the 20th anniversary reunion special *The Five Doctors* – and how could we not include the 20th anniversary reunion special *The Five Doctors*? – the Third Doctor appeared in a total of 25 full-length televised adventures. But with only 24 places available in the opening group stage, the two Third Doctor stories that rated lowest in **DWM**'s 'First 50 Years' poll of 2014 went head to head – or horns to horn, given that they feature pronged beasts the Minotaur and Aggedor – in a qualifying round. In the event, *The Time Monster* took the nominative 24th place in the main competition. "It's ridiculous. It's over the top. It has Roger Delgado in it [as the Master]. That alone makes it the better option," insisted Twitter voter **@SigmaLater**.

GROUP STAGE



GROUP AAA
WINNER
Spearhead from Space (53%)
RUNNER-UP
The Sea Devils (31%)
ELIMINATED
The Mind of Evil (16%)

GROUP BBB
WINNER
The Dæmons (69%)
RUNNER-UP
Death to the Daleks (26%)
ELIMINATED
The Mutants (5%)

GROUP CCC
WINNER
Day of the Daleks (39%)
RUNNER-UP
Carnival of Monsters (32%)
ELIMINATED
The Time Warrior (29%)

GROUP DDD
WINNER
The Curse of Peladon (45%)
RUNNER-UP
Invasion of the Dinosaurs (40%)
ELIMINATED
Colony in Space (15%)

GROUP EEE
WINNER
Inferno (48%)
RUNNER-UP
The Three Doctors (32%)
ELIMINATED
The Five Doctors (20%)

GROUP FFF
WINNER
The Ambassadors of Death (36%)
RUNNER-UP
Planet of the Spiders (35%)
ELIMINATED
The Claws of Axos (29%)

GROUP GGG
WINNER
Terror of the Autons (44%)
RUNNER-UP
Doctor Who and the Silurians (40%)
ELIMINATED
Frontier in Space (16%)

GROUP HHH
WINNER
The Green Death (62%)
RUNNER-UP
Planet of the Daleks (26%)
ELIMINATED
The Time Monster (12%)

No great surprises in the first two groups, with the Third Doctor's debut adventure *Spearhead from Space* stealing over half the vote in Group AAA, and black magic Master piece *The Dæmons* spiriting away an even more impressive proportion of BBB. The highest percentage in this entire group stage, in fact; so mote it be.

Rival Robert Holmes scripts battled it out to avoid elimination from Group CCC... but in the end, *Carnival of Monsters*' Drashigs gobbled up Commander Linx of the Fifth Sontaran Army when Sarah Jane Smith's introductory adventure *The Time Warrior* took an early bath, losing by the smallest margin of this stage – just three per cent. "Horrible group," wrote **@TobyHadoke**. "*Carnival* and *Time Warrior* both deserve to go all the way. Gah. *Carnival*, just – I think. Hard though."

Two Group EEE stories fielded all of the first three Doctors, but ultimately *Three Doctors* beat *Five* – perhaps because, as **@rlonguk** remarked: "*Five Doctors* is a great story but I don't really regard it as a Pertwee story – he's in it but it's not his era."

Group FFF was the most closely contested overall, with just seven per cent separating conspiracy-flavoured winner *The Ambassadors of Death* from wholly psychedelic loser *The Claws of Axos*. "Never mind *Ambassadors of Death*... this is the Group of Death," wrote **@24tulsehill**. "This must be what choosing your favourite child feels like," reckoned **@pipmadeley**.

In Group GGG, high percentages for both the Autons and the Silurians combined to squeeze out the galaxy-spanning *Frontier in Space* – despite the Draconians' many advocates. "The character/costume design alone is reason enough to ❤ the Draconians," said **@WhovianTrev**. "It's a travesty that *Frontier* isn't romping this," grumbled **@jroutledge_**.

Finally, both the Daleks and the evergreen *Green Death* proved too strong for qualifier *The Time Monster* in Group HHH. But at least it got more votes than *The Mutants* in Group BBB!

KNOCKOUT STAGE

MATCH #1
Group AAA winner v Group BBB runner-up
WINNER
Spearhead from Space (78%)
ELIMINATED
Death to the Daleks (22%)

MATCH #2
Group CCC winner v Group DDD runner-up
WINNER
Day of the Daleks (65%)
ELIMINATED
Invasion of the Dinosaurs (35%)

MATCH #3
Group EEE winner v Group FFF runner-up
WINNER
Inferno (71%)
ELIMINATED
Planet of the Spiders (29%)

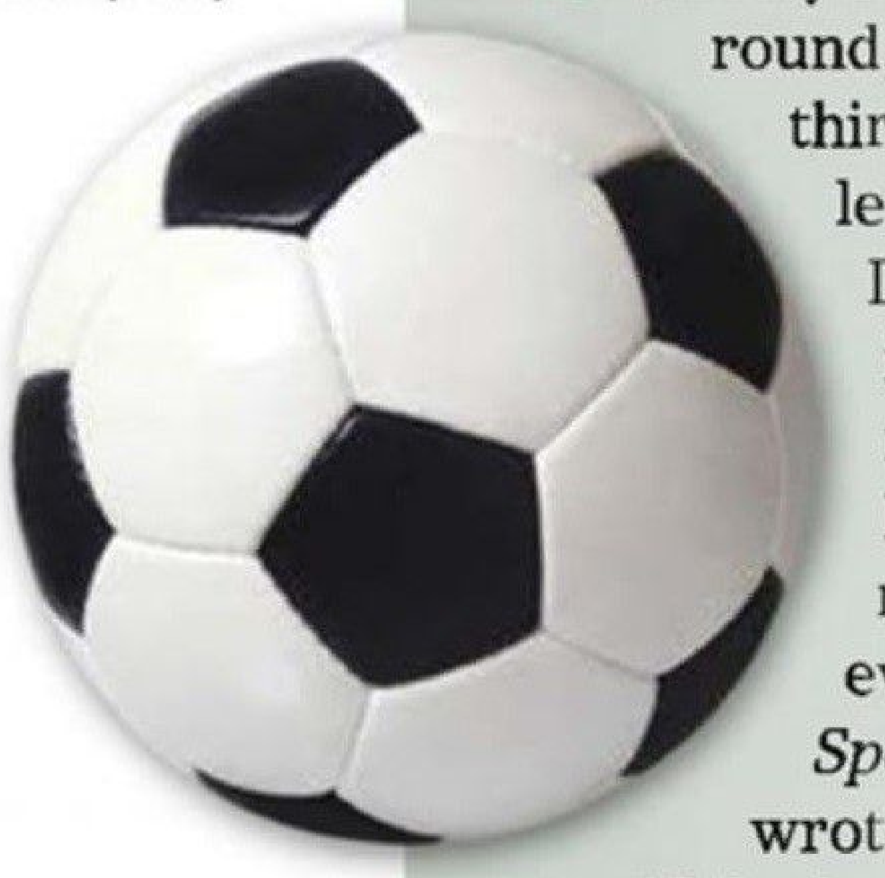
MATCH #4
Group GGG winner v Group HHH runner-up
WINNER
Terror of the Autons (67%)
ELIMINATED
Planet of the Daleks (33%)

MATCH #5
Group BBB Winner v Group AAA runner-up
WINNER
The Dæmons (60%)
ELIMINATED
The Sea Devils (40%)

MATCH #6
Group DDD winner v Group CCC runner-up
WINNER
Carnival of Monsters (60%)
ELIMINATED
The Curse of Peladon (40%)

MATCH #7
Group FFF winner v Group EEE runner-up
WINNER
The Three Doctors (65%)
ELIMINATED
The Ambassadors of Death (35%)

MATCH #8
Group HHH winner v Group GGG runner-up
WINNER
The Green Death (62%)
ELIMINATED
Doctor Who and the Silurians (38%)



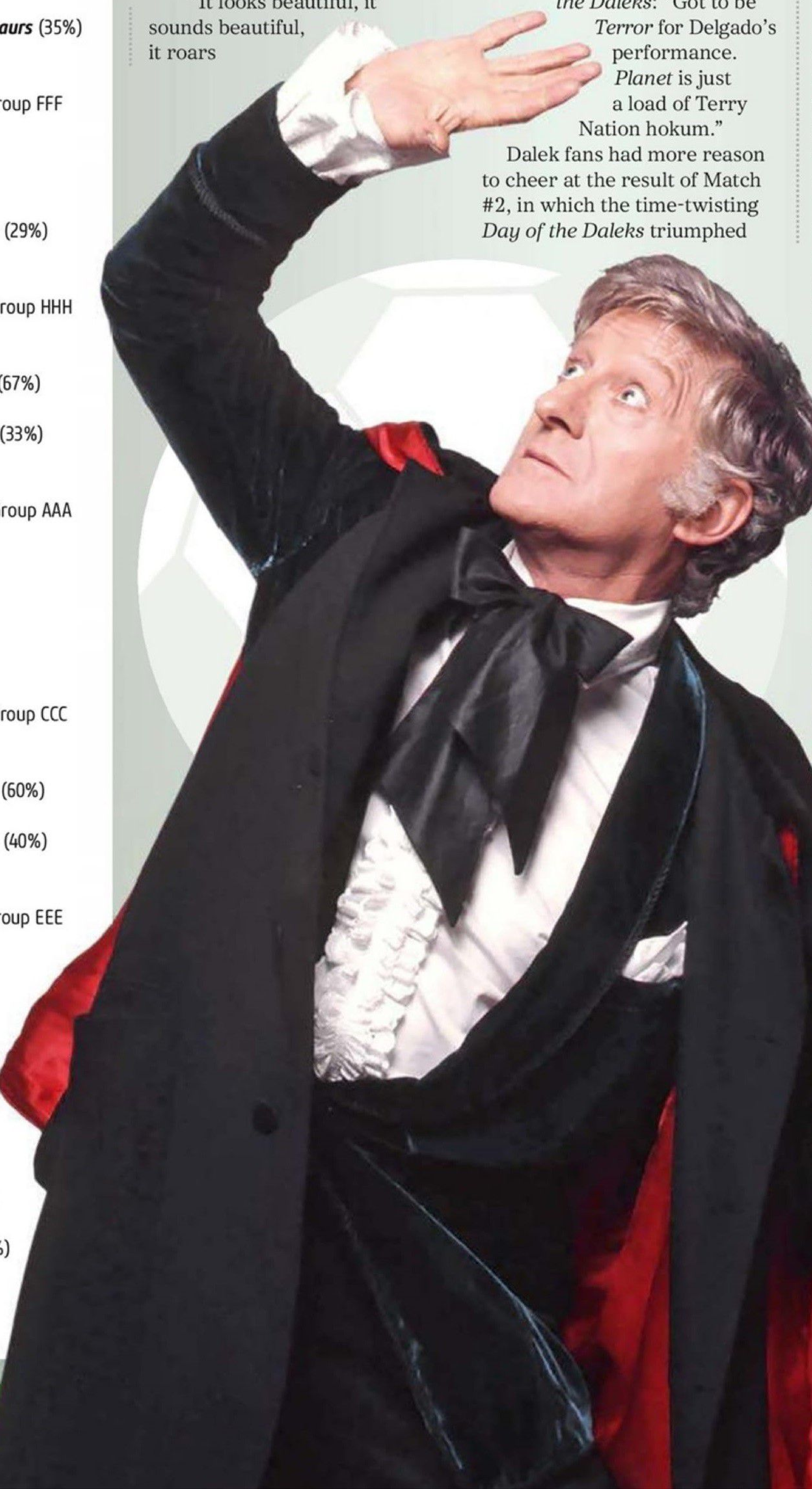
Spearhead from Space scored the single biggest victory in this second round, chucking out the third and (apparently) least of the Third Doctor's three full-on Dalek match-ups by a hugely convincing margin. "I know in every possible way, *Spearhead* is better," wrote **@waltydunlop**. "It looks beautiful, it sounds beautiful, it roars with a confidence you don't get much elsewhere in *Doctor Who*. But... I still voted for *Death to the Daleks*. Don't hate me. I'm weak."

The plastic-possessing Nestene Consciousness scored a second win over Skaro's meanest in Match #4 – although **@davidjohn_myers** suggested that it was Roger Delgado's first appearance as the Master that guaranteed *Terror of the Autons*' victory over *Planet of the Daleks*: "Got to be *Terror* for Delgado's performance. *Planet* is just a load of Terry Nation hokum."

Dalek fans had more reason to cheer at the result of Match #2, in which the time-twisting *Day of the Daleks* triumphed over *Invasion of the Dinosaurs*, and not by a small number. Which surprised quite a few people, including **@DilutedTongue**: "*Invasion* is in all ways better than *Day* from a writing perspective. It's absolutely brilliant."

The writer responsible was, of course, the great Malcolm Hulke – but, perhaps surprisingly, not one of Hulke's Third Doctor scripts was destined to make it through to the quarters, with both *The Sea Devils* and *Doctor Who and the Silurians* suffering knock-outs in Matches #5 and #8 respectively. Hulke also had an uncredited hand in the writing of *The Ambassadors of Death*, dumped out by *The Three Doctors* in Match #7: "What madness is this?" wondered **@sharplespesq** as the result seemingly became inevitable. "*Ambassadors* is tops. And *Three Doctors* is a four-parter with padding."

Meanwhile, *Inferno* continued to burn brightly, outshining Pertwee's swansong *Planet of the Spiders* in Match #3. "I'll be happy whichever wins as they're both favourites," said **@AndrewCurnow**, "but I'm voting *Spiders* for its emotional summing-up and finishing-off of an extraordinary period." **DWM**



The Quarter Finalists

We asked six writers to look at the serials that made the quarter finals. What gives these stories the edge over most of the Third Doctor's other adventures?

Spearhead from Space

Left: Caroline John as Dr Liz Shaw and Jon Pertwee as the Doctor in a publicity shot for *Spearhead from Space* (1970).

There's an ambitious set of challenges that come with introducing a new Doctor, and they were never greater than with Jon Pertwee's first story. *Spearhead from Space* had to introduce both a new regular cast and a new format for the series, which saw the Doctor exiled to Earth. And, of course, it gave viewers something they'd never seen before: *Doctor Who* in colour.

Deftly directed by Derek Martinus, *Spearhead* has a unique look and feel due to being shot, not just in colour, but entirely on film and almost entirely on location. Pertwee throws himself into the role of a more action-oriented incarnation of the Doctor, while his assistant for the season, Dr Liz Shaw (played by Caroline John), is charismatic, mature and intelligent. *Spearhead* also boasts sterling performances from its supporting cast.

By turns innovative, shocking and charming, the story, by Robert Holmes, is the first to feature the Autons, 'living' plastic humanoids with guns embedded in their hands. They're simple in concept and superbly realised – shop-window dummies that become nightmarish monsters, massacring terrified civilians in a mundane high-street setting. It's easy to see why Russell T Davies decided to pay homage to this sequence in *Rose*, the first episode of his reinvention of the series in 2005.

Spearhead from Space took *Doctor Who* into the 1970s with style. It was a perfect beginning to one of *Doctor Who*'s most memorable eras. **Dominic G Martin**

Terror of the Autons

Terror of the Autons could almost be considered a regeneration story, so distinct is it from what came before. Colourful, confident and vivacious, it sets out the stall of producer Barry Letts' new regime with action and humour (often dark – poor Goodge in his lunchbox!), a sparkling new companion (Katy Manning as Jo Grant) and the introduction of the show's most revered villain (Roger Delgado as the Master). In fact, the use of Autons as the story's monsters of choice echoes the previous season so exactly it almost feels like it *is* redoing the regeneration – here's the Third Doctor reborn!

Jon Pertwee's remark that there's nothing more alarming than coming home to find a Yeti on your loo in Tooting Bec has been quoted many times because it's true – the extraordinary within the ordinary is scary because it's relatable. *Terror of the Autons* does just that, bringing the action home. But it was by no means *Doctor Who*'s first contemporary story, so why does it feel so different? It's because this is the apotheosis of writer Robert Holmes, where he finally reveals himself as a master of the macabre. It's the everyday, but the most eccentric, even psychedelic parts of everyday – a circus, a marketing promotion with big grins and boater hats. Death comes from daffodils and dolls, danger lurks within telephone wires and friendly policemen.

The elephant in the room is the sometimes clumsy CSO. But paradoxically, that's its greatest strength. This is a pioneering show, unafraid to explore, unashamed of reaching too high and risking failure. *Terror of the Autons* is a trailblazer and deserves to be feted for it. **Jacqueline Rayner**

Left: The Doctor and Jo (Katy Manning) are outwitted by the Master in Episode Four of *Terror of the Autons* (1971).

The Dæmons

The Dæmons encapsulates everything that's great about the Pertwee era. The man himself is in full velvet jacketed, swishing cloaked, bouffant haired mode as strange events take hold of Devil's End. The Master is laying down some sick rhymes over a chorus of chanting ne'er-do-wells and a dark force is about to rise. Ale-swilling villagers frequent a 'the-clue's-in-the-name pub' and BBC3 makes an appearance 32 years before it was launched.

The story is extremely well-paced, with earthquakes, a chap with wings, and an exposition-wielding white witch to fill in the blanks. There's a high-energy car/motorbike/helicopter chase, and Dudley Simpson's wibbly synths accompany it all, except for the moment Morris men apprehend the Doctor by literally dancing him into submission.

It's never in doubt that the Doctor is in charge. He may be frustrated by Jo's lack of a Latin O-Level and the Brigadier's ignorance of EHF wide bandwidth variable phase oscillators, but he's never struggling with his own ignorance. He has an answer for every stupid question: "According to aerodynamics, it's impossible for a bumblebee to fly!" You want to trust this guy. He'll tell you off for being insubordinate while disrespecting every authority figure he meets. He plays along with the 'Qui Quae Quod' stuff without hesitation. He's a straight talker; when he's caught out in a lie by chicken-legged chicken-fancier Azal (Stephen Thorne), he visibly regrets it. And not for the last time, he reminds us that humanity's worst leaders all had huge superiority complexes. **Alex Romeo**

Left: The Doctor is held at gunpoint by Morris dancers in Episode Four of *The Dæmons* (1971).

Above: The Reverend Mr Magister, aka the Master (Roger Delgado).

Day of the Daleks

"The Daleks are back!" declared the *Radio Times* – and this was no ordinary return. In their first comeback since the passing of the original 1960s Dalekmania, *Day of the Daleks* was the story that firmly established the longevity of the Daleks as a favourite across the generations. It was a departure for the Pertwee era too, marking the first time a monster from the 1960s had intruded upon the new format.

Yet this look back to the past is counterbalanced by the use of a type of narrative entirely new to *Doctor Who*. Initially appearing to be a ghost story in a stately home, the focus gradually expands to reveal its mysterious vanishing assassins as guerrillas from a Dalek-controlled future Earth – now they've travelled back to the present to avert the war that destroyed their world. This scenario offers a more inventive use of time travel than anything seen in *Doctor Who* so far.

The splitting of the action between two time zones keeps up a brisk pace, with the dystopian future sketched out in compellingly ominous terms. Of the many humans who've entered into inadvisable alliances with the Daleks over the years, Aubrey Woods' Controller may be the most fascinating – a troublingly plausible picture of collaboration. And the Daleks' new servants, the Ogrons, are one of many triumphs of monster design by John Friedlander during this era.

A thrilling collision of old and new, *Day of the Daleks* gets Pertwee's third season off to a gripping start. **Joseph Oldham**

Above: The Doctor meets an old enemy in a publicity shot for *Day of the Daleks* (1972).

Far left inset: Aubrey Woods as the Controller of an Earth invaded by the Daleks.

QUARTER FINALS

MATCH #9
Match #1 winner v Match #2 winner
WINNER
Spearhead from Space (66%)
ELIMINATED
Day of the Daleks (34%)

MATCH #10
Match #3 winner v Match #4 winner
WINNER
Inferno (63%)
ELIMINATED
Terror of the Autons (37%)

STAIRCASE DOWN
TO THE CAVERN
MIND THE STEP

MATCH #11
Match #5 winner v Match #6 winner
WINNER
The Dæmons (60%)
ELIMINATED
Carnival of Monsters (40%)

MATCH #12
Match #7 winner v Match #8 winner
DRAW
The Three Doctors (50%)
The Green Death (50%)

SEMI FINALS

MATCH #13
Match #9 winner v Match #10 winner
WINNER
Inferno (52%)
RUNNER-UP
Spearhead from Space (48%)

MATCH #14
Match #11 winner v Match #12 winners
WINNER
The Three Doctors (36%)
RUNNERS-UP
The Green Death (35%)
The Dæmons (29%)

Carnival of Monsters

There's an immediacy in the way *Carnival of Monsters* takes the viewer's television and parallels it with the miniscope, filled with miniaturised beings trapped in repetitive scenarios for others' entertainment. Among the victims are the passengers and crew of the *SS Bernice*, snatched from the Indian Ocean in 1926. They are nostalgic clichés of Empire, as if *Doctor Who* is making fun of British imperial certainties and the cosy entertainment drawn from them. The unthinking omnivorous Drashigs are *Doctor Who* monsters stripped of characterisation but imbued instead with child-pleasing destructiveness.

The miniscope's 'viewers' are the grey officials of Inter Minor, whose struggle to understand the value of entertainment feels like a depiction of people who don't appreciate *Doctor Who*. Its exhibitors are sympathetic showpeople, Vorg (Leslie Dwyer) and Shirna (Cheryl Hall). In a series that tends towards universal threats and career villains, the banality of their wrongdoing is refreshing and their backchat filling out their histories is endearing.

A lot of *Carnival*'s joy comes from its two leads. Jo and the Doctor might gently spar over whether they're on Earth or the ethics of keeping creatures in artificial environments, but they never lose their concern and affection for each other. Jon Pertwee's Doctor shines with moral conviction. His intellectual clarity and scientific knowledge are expressed with the charisma of the showman Vorg believes him to be. Jo is wearied by escape and capture and repeatedly explaining herself on the *SS Bernice*, but she never despairs. With the miniscope destroyed and his 'livestock' freed, Vorg is left living by his wits, but through showmanship he might prove an unorthodox liberator.

Carnival of Monsters is a subtly optimistic tale about breaking down barriers to understanding, and deservedly celebrated. **Matthew Kilburn**

The Green Death

To begin with the ending – the final moments of *The Green Death* are rightly feted. After many years of fudged or tacked-on exits, Jo's departure is possibly the most iconic of companion farewells. The melancholic mix of celebration and sadness is performed and directed perfectly – all the emotion sold with glances and juxtaposition. It's moving to this day.

But it isn't just Jo that's going. The story is the end of an era. Its key characteristics finish here. It's the last story to feature this version of the title sequence, the last one to feature the logo. The show's already lost the Master, for obvious tragic reasons, but it now largely loses Yates (Richard Franklin), who only returns as a traitor or a broken man. The Brigadier (Nicholas Courtney) and Benton (John Levene) are sidelined from here on, and even Bessie is largely parked.

Fortunately, this excellent script has the content to ensure this phase goes out on a high. The whole UNIT family is operating at the height of their powers throughout, but there are also great bad guys in Jerome Willis' urbane Stevens and John Dearth's personality-filled super-computer. There's a believable romance, and an ecological subtext that feels so sadly relevant today that the story's both very much of its time and remarkably current. Plus, it has great monsters – there's a reason why the man in the street would always talk wistfully of 'the one with the maggots'.

It's the big finale, the climax. Everything after this point is winding down. Meaning that *The Green Death* is, in many ways, the ultimate Pertwee story. **John Dorney**

Top: Jo and the Doctor inside the workings of the miniscope in *Carnival of Monsters* (1973).

Above: Captain Mike Yates (Richard Franklin) confers with a disguised Doctor in Episode Four of *The Green Death* (1973).

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2ND PLACE

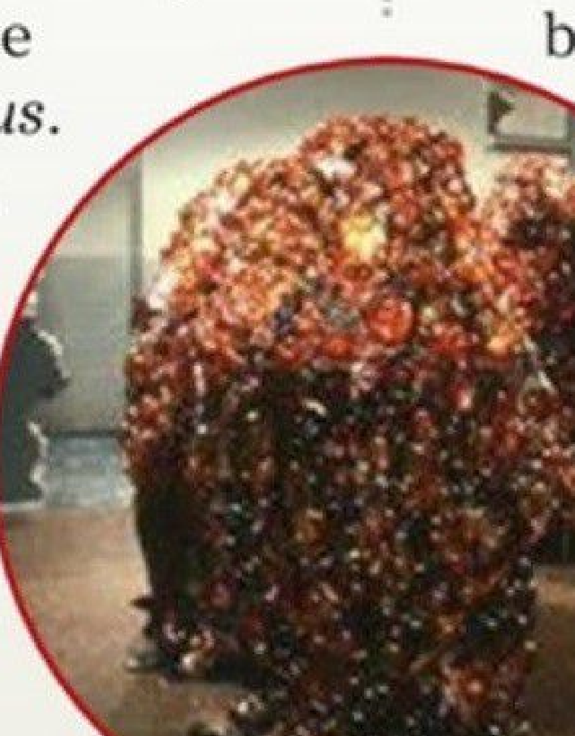
The Three Doctors

The surprise challenger for the top spot is a *Doctor Who* gamechanger that remains one of the greatest ensemble pieces in the series' history.

Feature by **JONATHAN MORRIS**

The Three Doctors (1972-73) is a celebration. Broadcast to coincide with the series' nine-years-one-month-and-a-week anniversary, it's the first story to be an exercise in what we now call 'fan service'. It's as joyous as a convention panel reunion; you can almost hear the whoops and applause as the Second Doctor materialises in the TARDIS and befuddles the wide-eyed Jo Grant. Because the great thing about *The Three Doctors* is that it is essentially a comedy.

The show it always reminds me of is *Monty Python's Flying Circus*. The production team could have tried to make the Gel Guards nightmarish creatures of anti-matter, but instead decided that they should appear with a dodgy film edit and a 'zzzip!' sound effect before bumbling along going "Gromble-gromble-gromble". Then in Episode Two the Doctor and Jo discover the remains of the Doctor's laboratory arranged in a quarry; the only thing missing is a pan to reveal John Cleese sitting at a desk saying, "And now for something completely different." And in Episode Three there's the Brigadier's hilarious reaction upon discovering a fuzzy-edged CSO desert outside UNIT headquarters (he's fairly sure it's Chromakey).



Indeed, it's the Brigadier – played by Nicholas Courtney at his twinkliest – who gets all the best lines. How does he react to seeing the Second Doctor again? "Oh, no." What does he say upon seeing inside the TARDIS for the first time? "So this is what you've been doing with UNIT funds and equipment all this time." And what's his reaction to being told that UNIT HQ has been moved slightly further afield than Norfolk? "You mean we're not even in the same country? This could be construed as an invasion!"

Fundamentally *The Three Doctors* is a very traditional adventure. Its central dilemma, of a super-being wanting the Doctor to take over the running of its mental world, recalls the Second Doctor story *The Mind Robber* (1968), while the fantastical realm, and the First Doctor's limited presence, recall *The Celestial Toymaker* (1966). But it also does something very new. It's the first story to be *about* the Doctor. The story happens because Omega seeks him out as an instrument of his revenge. Normally the Doctor is an unanticipated interloper in events but this story inverts that format and, in so doing, establishes a new formula that has inspired countless stories since, not least *The Day of the Doctor* (2013). **DWM**

Above: The Doctor (Patrick Troughton), the Brigadier (Nicholas Courtney) and Jo (Katy Manning) are trapped in the TARDIS in *The Three Doctors* (1972-73).

Left inset: The Gel Guards invade UNIT HQ.

Above: Jon Pertwee and Patrick Troughton as two of the three Doctors.

THIRD-PLACE PLAY-OFF

Match #13 runner-up v Match #14 runners-up

THIRD PLACE

The Green Death (35%)

RUNNERS-UP

Spearhead from Space (33%)

The Dæmons (32%)

FINAL

Match #13 winner v Match #14 winner

FIRST PLACE

Inferno (54%)

SECOND PLACE

The Three Doctors (46%)

Inferno

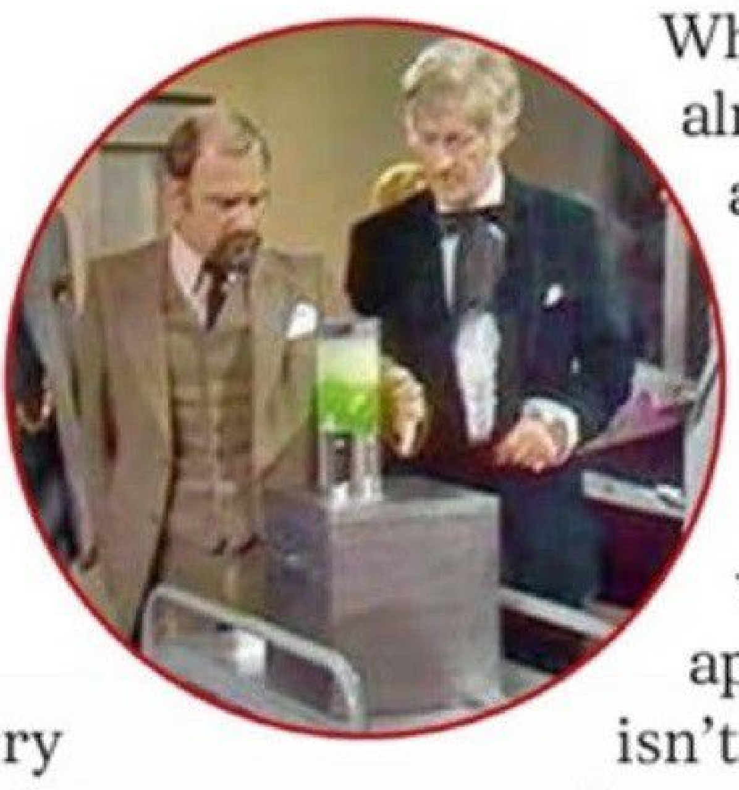
Our winner is an unnerving epic that sees the Doctor trying to avert disaster on *two* versions of his favourite planet...

Feature by **ALAN BARNES**

The 1970s were the heyday of the public information film – government-made featurettes lasting anything between 30 seconds and 30 minutes, warning clueless citizens of the mortal dangers of crossing busy roads, fetching frisbees from electricity substations, climbing inside abandoned fridges and even traversing highly polished hallways. "Polish a floor, put a rug on it – you might as well set a man-trap," intoned Patrick Troughton in his capacity as narrator of *The Fatal Floor* (1974).

Filmed on grainy 16mm stock, the opening moments of *Inferno* (1970) evoke precisely the crummy, always overcast England of the average PIF. A white-overalled maintenance man (Walter Randall) whistles as he bikes his way across a blighted industrial site – hopelessly, horribly unaware of the terror that awaits him at the drill-head of Professor Stahlman's Project Inferno. When green gunk from the very bowels of Planet Earth spews out across his uncovered hands, turning them an alarming shade of teal, the only surprise comes when some doom-laden voice *doesn't* announce, over the picture: "Harry Slocum thought he didn't *need* to wear protective gloves..."

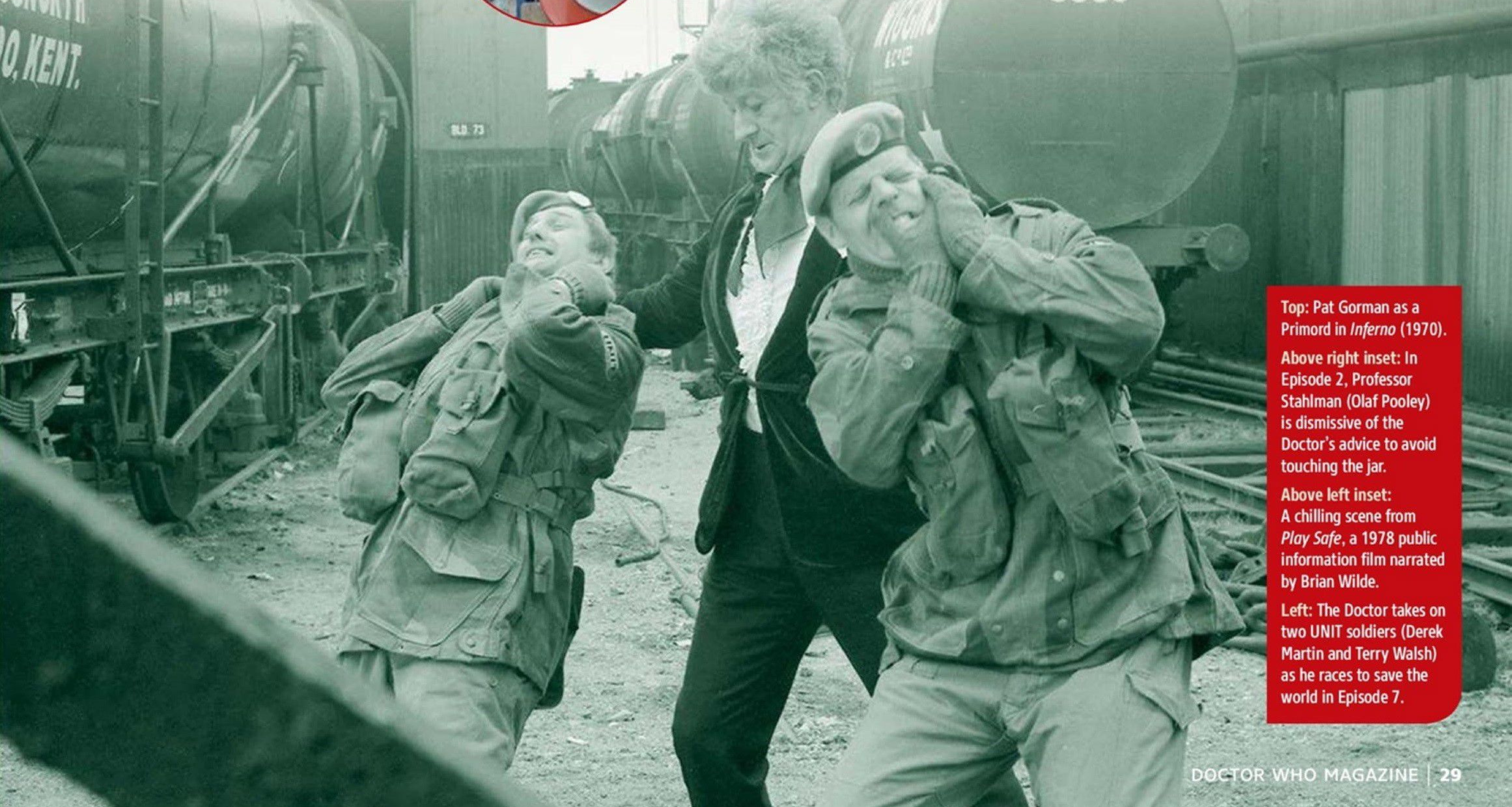
The majority of the Third Doctor's adventures may have been earthbound, but none more so than *Inferno*. There's no alien interference behind the scenes, nor is there some monstrous scheme to be defeated. Instead, it's a procession of stupid human accidents. The enemies to be overcome are the same mundane nemeses in each and every public information film – carelessness, stubbornness and wilful blindness, all incarnated in the figure of Prof Stahlman (Olaf Pooley) himself. Halfway through Episode 2, there's a moment when the stroppy Stahlman, wound up by the siren voices all around him, grasps a jar of the goo from Number Two Output Pipe, but gets some of the stuff on his hands... and so condemns himself, and perhaps the entire planet, to fiery destruction. "I wouldn't have done that if I was you," says the Doctor, with atypical understatement.



What makes *Inferno* quite unlike almost every other *Doctor Who* adventure is that, thanks to a sideways slip into a parallel Earth, we get to see the *actual* end of the world *actually* played out. Which is another way in which *Inferno* resembles an apocalyptic PIF: the threat in itself isn't enough – we have to actually see the errant schoolboy, reaching for his frisbee in the substation, actually get fried.

The fact that we're in a totalitarian England, inhabited by jackbooted versions of our UNIT friends, only underlines the sense of *Inferno* as one long cautionary tale. That, perhaps, is why *Inferno* has won the World Cup of the Third Doctor – because the dangers it wants to warn us about are as real as ever.

So wear protective gloves, take care on high walkways, don't let fascists into power and when experts tell you something's a bad idea, and all the alarm bells are ringing – don't be like Professor Stahlman, don't carry on regardless. Stop, look, listen and think! **DWM**



Top: Pat Gorman as a Primord in *Inferno* (1970).

Above right inset: In Episode 2, Professor Stahlman (Olaf Pooley) is dismissive of the Doctor's advice to avoid touching the jar.

Above left inset: A chilling scene from *Play Safe*, a 1978 public information film narrated by Brian Wilde.

Left: The Doctor takes on two UNIT soldiers (Derek Martin and Terry Walsh) as he races to save the world in Episode 7.

7
7A
ILFORD
8
11A
HP5
12
12A
13
13A
ILFORD
14
14A
HP5
15
15A
SAFETY

THREE'S COMPANY

Barry Letts, who died in 2009, produced all but the first of the Jon Pertwee stories broadcast from 1970-74. In this previously unpublished interview, he recounts stories from that time…

Interview by **STEPHEN HATCHER**

In June 2008 Barry Letts was a guest of the Whoovers *Doctor Who* fan group in Derby. Though he'd been seriously ill with cancer, he was in remission and, in discussing his time on the show, proved lively and animated.

"It happened all of a sudden," said Barry, recalling the time in 1969 when his old friend Shaun Sutton, the BBC's recently appointed Head of Drama, offered him the producer role on *Doctor Who*. "Because of what is politely known as a cock-up on the part of the previous producers, Peter Bryant and Derrick Sherwin, they'd ended up having to make that very long serial *The War Games* [1969] – which everyone loved at first but which was just too long, with the result that the viewing figures went down and down. Patrick Troughton was leaving and it looked as if *Doctor Who* was finished. However, the bosses decided to give it one more year and to see how it went.

"Bryant and Sherwin cast Jon Pertwee as the new Doctor," Barry continued, "but then it was decided that they would move on to take over the detective series *Paul Temple*, and there was nobody to produce *Doctor Who*. Because it was seen as such a failure, everyone they asked said, 'You must be joking. I don't want anything to do with it.' The show was obviously not going to last. In the end, Shaun said to me, 'I know you like science fiction, will you do it?' Of course, I turned it down. I had stopped acting to become a director, not a producer. Shaun wouldn't give up though and asked me to do it for a year, promising that I could direct the odd show as well. So I talked it over with my wife and convinced myself to take the job on the basis that there I was, a man of 40 and an unknown director. If I took this on, everyone at the BBC would know my name, which could prove very useful to me in my subsequent directing career.

Opposite page: Barry Letts in his BBC office, photographed by Susan Moore for **Doctor Who Magazine** on 1 September 1983.

Above: Barry in the *Doctor Who* production office in 1970, with production secretary Sandra Brenholz and script editor Terrance Dicks.

Below: Brigade Leader Lethbridge-Stewart (Nicholas Courtney) and Section Leader Elizabeth Shaw in *Inferno* (1970).

> **"FROM THE BEGINNING, SCRIPT EDITOR TERRANCE DICKS AND I GOT ON AWFULLY WELL."**

"From the beginning, script editor Terrance Dicks and I got on awfully well. We both had ideas about what sort of story would work, but we were also determined not to fall into the trap that the previous producers had of leaving the scripts too late and ending up either with poor scripts or none at all."

Barry took over as producer with *Doctor Who and the Silurians* (1970), the second story of Season 7, but in many respects his hands were tied. Jon Pertwee and Caroline John (as Dr Elizabeth Shaw) had been cast, the Doctor had been marooned on Earth and attached to UNIT, and the shape of the season was already in place, with three seven-episode stories lined up to follow the four-part opener *Spearhead from Space*, produced by Derrick Sherwin.

"Yes," sighed Barry, "the seven-part stories were hell. Even a six-parter was bad enough. By the time you got to episode five, if you didn't bring in new elements you just ended up with a chase through the corridors, waiting for the big denouement in episode six – and it was very difficult to make it work. To have to do a seven-parter was worse still. They'd done this purely for financial reasons, to reduce the number of first nights, and Terrance and I were lumbered with it.

"The final story of the season, *Inferno* [1970], which was the first one that we commissioned, was a perfectly good story about digging down through the crust of the Earth and people being turned into these creatures, the Primords. However, it wasn't enough to fill seven parts. It was Terrance who came up with the idea of introducing a parallel world, so you could have all the same actors, sets and the rest of it, yet you had an entirely different story. That one seven-parter did work, but thank God we never had to do it again."

What had Barry made of his leading man?

"Jon was a very good Doctor," he said, "but when I took over he was still very tentative about it. *Spearhead from Space* had all been done on film, and, in fact, in his career he'd done very, very little multi-camera studio work. We were shooting 20 out of 25 minutes each week in the studio, scene by scene, as live, right the way through as far as possible, because we only had an hour and a quarter to record the whole show each week. So he was very nervous about it. He'd done the odd television show before, but not on a regular basis.

"Also, he was known as a comic – and suddenly there he was with this starring role and he didn't really know how to play it. He'd already discussed it with Derrick Sherwin and Shaun Sutton, but he also discussed it with me, because he knew I'd been an actor. He asked each of us how he should tackle it and we all said the same thing. 'Just be yourself, Jon, and develop it from there.'

"What you saw was just one side of Jon Pertwee," Barry added. "Jon loved being that dandy →

Above left: Jon Pertwee as the Doctor in a publicity shot for *Day of the Daleks* (1972).

Above right: Jon with chat-show host Michael Parkinson. The two featured on the cover of the *Radio Times* dated 15-21 December 1973, promoting Season 11 of *Doctor Who*.

Below: Katy Manning and Jon Pertwee on location for *Terror of the Autons* (1971).

→ fellow. He loved having that air of authority and so on. He was a very nice man, I liked him very much, but he was very self-centred. He wasn't selfish, that's not the same thing. If he was in a scene with someone and it was their scene, he would never try to steal it. Whenever someone new came into the cast, he would go over to them, introduce himself and ask which part they were playing. He made people welcome, made them feel part of the company.

"No, he wasn't selfish, but he *was* self-centred. As far as he was concerned, not just the Whoniverse, but the universe revolved around Jon Pertwee. When we were on location, we would sometimes eat in a local pub, wherever we were. We would go in and find Jon sitting in a corner, surrounded by a group of people, all roaring with laughter and hanging on his every word. If we went over and joined them, we would hear these lovely anecdotes that he told – and the hero of every one of them was always the same person! Jon was a mixture, but he had this tremendous charisma, both on screen and off. You could see it when he made one of his regular appearances at some charity do. There was no mistaking the fact that he was a star. He walked in and everybody looked, straight away. It wasn't just that he was the famous Jon Pertwee off the screen; he just had this air of being someone special. Tom Baker has the same quality."

> **"THERE WAS NO MISTAKING THAT PERTWEE WAS A STAR. HE'D WALK INTO A ROOM AND EVERYBODY LOOKED."**

For Barry's second season as producer, he was able to put more of his own stamp on the programme. The seven-episode format was gone, and so too was Caroline John's Liz Shaw, who was replaced by Katy Manning as Jo Grant.

"I changed the companion not because Carry John wasn't a good actress – she was very good. But I really didn't like the idea of that character, Liz Shaw. She was this rather solemn scientist, who knew all the answers and discussed things with the Doctor on equal terms. It felt all wrong to me. I felt that a companion should not only fulfil a dramatic purpose, but should also be there to represent the audience, so she can say, 'Doctor, I don't know what's going on. I don't understand.' The Doctor would explain to the companion and to the audience at the same time. I felt that how they had done it earlier, with younger companions, made for a better relationship – a more paternal one. So, taking these things together, I told Carry that unfortunately we weren't going to ask her back. She was quite sanguine about that because, although I didn't know it at the time, she was pregnant and wouldn't have been able to come back anyway.

"So I had to find a new girl – somebody attractive, somebody who had personality and somebody who could act. I saw an awful lot of girls. I gave each of them quite a long interview, just chatting about what they'd done and so on, until I got to know them. Then I gave each of the 'possibles' a script of a short scene that I'd written and auditioned them together with another actor, doing it as if we were really going to record it – blocking it, discussing it, running it and then rehearsing it. Then I would send them off for a cup of tea and when they came back we did it for 'real'. By going through that long process, I found out if they could act, if they'd got a personality, if they were easy to work with and so on.

"I'd got down to a short list of about half a dozen when an agent rang up and said, 'Look, I've got a girl who I think would be ideal,' and he persuaded me to see her. Some days later, I was sitting in my office and in came Katy, late and all in a fluster, having gone to the wrong building – and she was adorable. I decided then and there that, if she could act, she

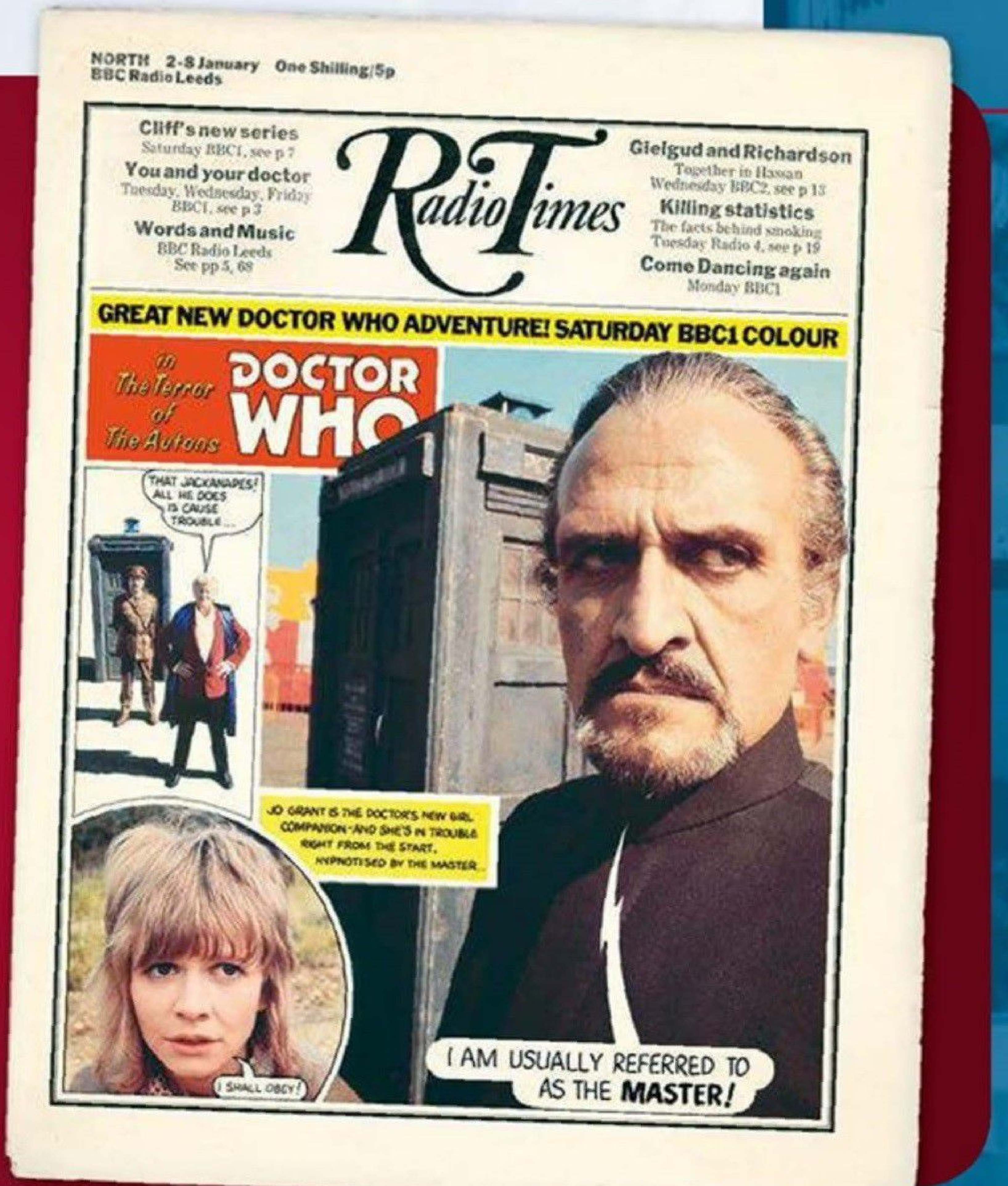
FINDING MORIARTY

On important addition to the mix for Season 8 (1971) was the Master. Was Roger Delgado an actor Barry had come across in his own acting days?

"Very much so," he replied. "I'd worked with Roger several times. In one show we did, *The Queen's Champion* [1958], I played the villain, trying to assassinate Elizabeth I, while he was the Spanish ambassador, who was on her side. We had a great sword fight in the sea at Hastings and he ran me through. So I knew what a marvellous villain he could be. His was a gentle, very polite, inward villainy, rather than the moustache-twirling pantomime villain that the character [the Master] became later.

"In preparing each season, Terrance and I would discuss how we could get a first show that would really catch the audience's eye – and preferably get the front cover of the *Radio Times.* We were discussing this and I think it was Terrance who suggested that what we needed was a Moriarty to the Doctor's Sherlock Holmes – a really clever villain who is his equal.

"Right away, I said, 'And I know exactly who should play him – Roger Delgado.' By the next morning, Terrance had come up with a name for him – the Master – and so in two days it had just happened. We made one silly mistake in using the Master in every single story of that season. That was just plain stupid."



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BBC Radio Leeds

Cliff's new series
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BBC1, see p 3
Words and Music
BBC Radio Leeds
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Radio Times

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DOCTOR WHO
in The Terror of The Autons
THAT JACKANAPES! ALL HE DOES IS CAUSE TROUBLE...
JO GRANT IS THE DOCTOR'S NEW GIRL COMPANION – AND SHE'S IN TROUBLE RIGHT FROM THE START, HYPNOTISED BY THE MASTER
I SHALL OBEY!
I AM USUALLY REFERRED TO AS THE MASTER!

was the best that I'd seen and I immediately put her in for an audition. She was by far the best and so she became Jo Grant. When we put her with Jon, the chemistry was there straight away. They got on very well indeed. My only problem was, there was Jon, six feet two or thereabouts, and Katy, five foot nothing. This made it very difficult to do a two-shot. You had to find ways to make him sit down."

In tandem with his role as producer, Barry regularly directed for the series and also contributed stories as a writer – although never under his own name. "At that time I was very short of money," he recalled, "because I'd started as a director and producer at the age of 40, rather than 30 as most people did. I had three children and a mortgage and the BBC were not allowed to put my money up to what it should have been, given my experience and so on, until three or four years after I left *Doctor Who*. So I needed the money, but also I'd spent two years telling people how *Doctor Who* should be written. I felt this was all very well but I should have a go at doing it myself.

"Producers could write for their own show – Derrick Sherwin had done so – but you had to apply for permission to do it. If I'd asked, they might have said yes, but they might also have said no – and I didn't want that. So, I thought, 'Why not collaborate?' I ended up writing *The Dæmons* [1971] with a local friend of mine, a playwright called Robert Sloman, and we put it out under a nom de plume made up of my middle name and his son's name: Guy Leopold. That was a success – my favourite of the ones we wrote – so we decided to carry on writing together. But from then on we just put Bob Sloman's name on them and divided the money between us.

"When he worked in children's TV, Shaun Sutton had written, produced and directed his own serials, which was perfectly accepted in those days. Well, I wanted to do that – to be a sort of Orson Welles and do it all myself. The closest I managed was *Planet of the Spiders* [1974], which Bob Sloman wrote with me, but which I did produce and direct. It's a very satisfying thing to do. You feel in charge. When it goes wrong, you feel dreadful, but when it goes right, you feel you could jump over the moon."

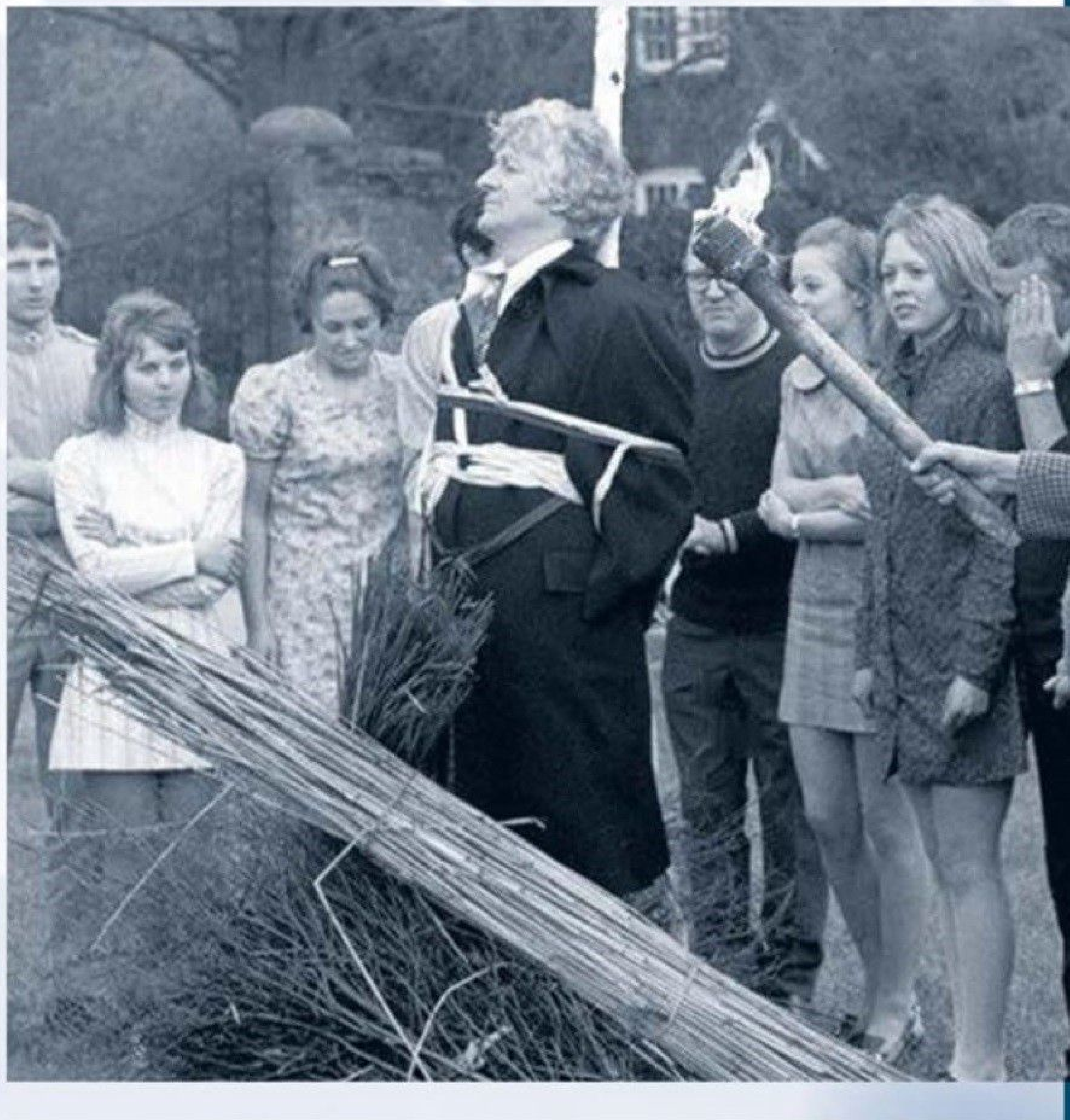
Flashing forward to 1982, Barry then pointed out that "Later on, I was able to get even closer to that ideal with *Gulliver in Lilliput,* which I felt was really the best I could possibly do in making television. Elisabeth Sladen was brilliant as Lady Flimnap, the leading lady – a beautiful performance. She's one of the best actresses I've ever worked with."

Planet of the Spiders was Jon Pertwee's final story as the Doctor. By then, Barry too had decided to leave *Doctor Who* to return to the directing career he'd wanted in the first place. Before his departure, he bestowed one final gift on the show – the Fourth Doctor, Tom Baker.

"Jon told me that he wanted to leave," Barry explained. "In later years, he said that he asked for more money and, when he was turned down, decided to go. Well, all I can say is that that was a 'Jon Pertwee' severely edited version of what really happened. He came to me and said, 'Look, I'm not getting any other offers. I'm too firmly fixed in people's minds as Doctor Who. I feel that if I don't leave now, I'll never play anything else again.' And to a certain extent he was right. It took him a long time to re-establish his career with *Worzel Gummidge*. But that wasn't the whole story. He then told me, 'The real reason is that it seems to be the end of an era. Terrance is leaving, you're leaving, Katy has gone. Although Lis [Sladen, who played Sarah Jane Smith] is fine, it's different. Roger [Delgado, who played the Master] is dead. You're not using UNIT a lot, so I don't see much of Nick [Courtney, who played→

Above: The *Radio Times* dated 2-8 January 1971 featured a prominent picture of the Master (Roger Delgado) – much to the annoyance of Jon Pertwee, who felt that he should have been centre stage.

Below: Villagers look on as Thorpe (John Owens) prepares to burn the Doctor as a witch in Episode Four of *The Dæmons* (1971), a story co-written by Barry Letts.

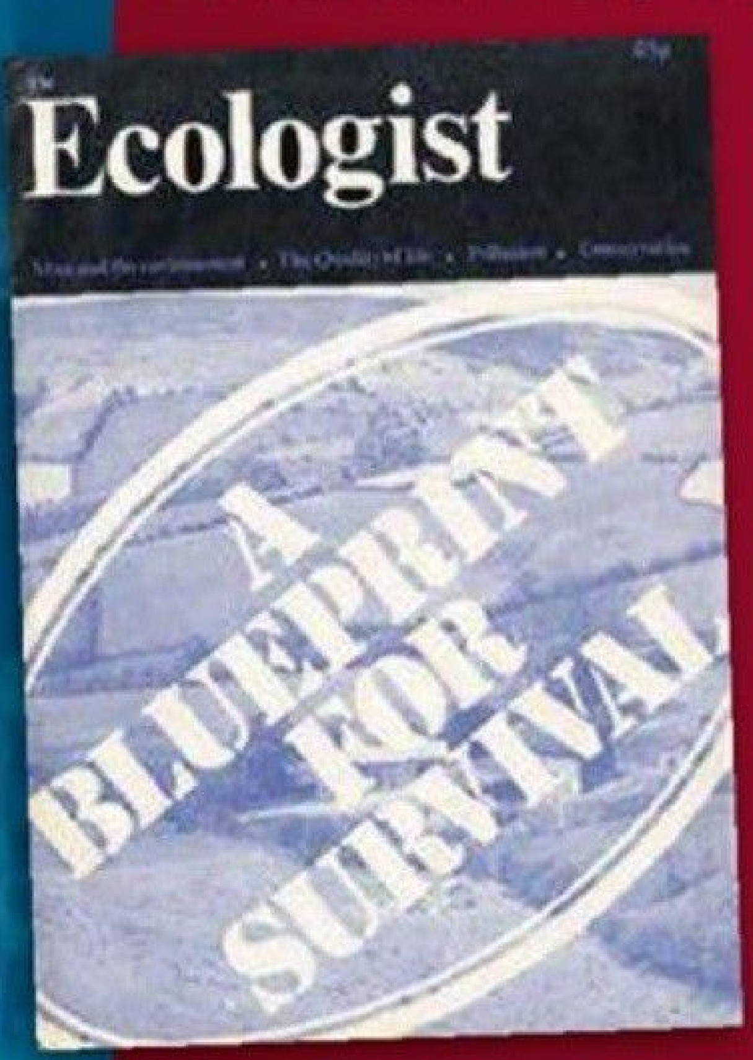


LIFE AMONG THE RUINS

Perhaps the story from Barry's time as producer of *Doctor Who* which resonates most with modern audiences is *The Green Death* (1973), which he co-wrote with Robert Sloman. Was Barry subject to any pressure to tone down the story, given its overtly political theme of big business threatening the environment?

"The story stemmed from my own opinions about how life should be lived," he reflected. "I used to take *The Ecologist* magazine and they ran an issue called 'Blueprint for Survival', about pollution in the industrial world. I was really hit by this. I said to Terrance, 'In a way I wish that I was making documentaries rather than drama. I would like to make one about this and get across to people the importance of this issue.' He pointed out that there was no reason why we shouldn't make a *Doctor Who* story about it. So I got on to Bob Sloman and we wrote *The Green Death*.

"I expected to be hauled over the coals for being critical and for the newspapers to criticise the BBC over it. But there wasn't a squeak out of anyone. I'm afraid it was because nobody took it seriously, because it was only *Doctor Who*. I still feel very strongly indeed about this. If we don't do something radical about it, we're going to end up with our civilisation destroyed, with people who are alive today scratching a living among the ruins of what's left."



> **"TERRANCE AND I WENT OFF FOR A TRIP TO THE PICTURES AND AFTER TEN MINUTES I KNEW THAT WE HAD FOUND OUR DOCTOR WHO."**

→ the Brigadier]. I feel I ought to move on.' So I said OK and set about looking for a new Doctor.

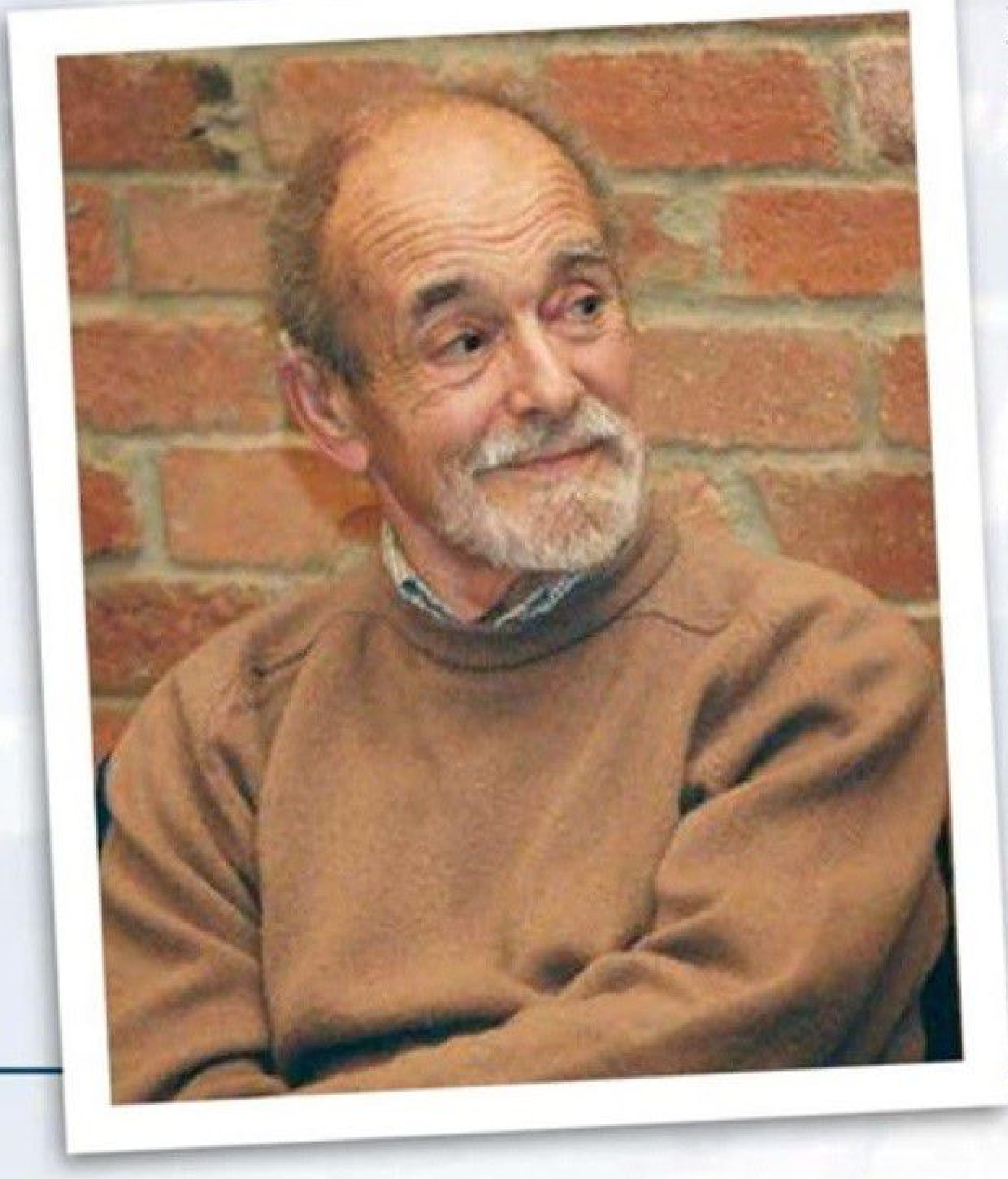
"I saw all sorts of actors, some stars, some not. Some of them could have been very good, but for one reason or another none of them was quite right. Then Bill Slater, the Head of Serials, suggested Tom Baker, who had done a *Play of the Month* [1972's *The Millionairess*] for him. I'd never heard of Tom, but we invited him to meet us for a drink at the BBC Club and I thought, 'If he can act, this man must be the Doctor.' Tom suggested that we go and see him in the film *The Golden Voyage of Sinbad*. So Terrance and I went off for a trip to the pictures and after ten minutes I knew that we had found our Doctor Who."

Barry briefly returned to *Doctor Who* as executive producer in 1980, supervising incoming producer John Nathan-Turner. Another return followed in the 90s, when Barry wrote two radio serials for the BBC, *The Paradise of Death* (1993) and *The Ghosts of N-Space* (recorded in 1994 and first broadcast in 1996), both starring Jon Pertwee as the Doctor alongside Elisabeth Sladen as Sarah Jane Smith and Nicholas Courtney as Brigadier Lethbridge-Stewart. How did that come about?

"It was Jon who wanted to do a radio serial," said Barry. "It was his idea. But because of all the years he'd spent doing *The Navy Lark*, all his connections were with the Light Entertainment Department, who did comedies and so on, so he took the idea to them, rather than to the Drama Department. A producer-director called Phil Clarke was given the job of sorting it out. On Jon's suggestion, Phil wrote to me and said, 'Look, I don't know an awful lot about *Doctor Who*. Can I pick your brains and maybe show you some scripts?' I wrote back and said, 'Well, why don't I write it?' – to which he replied, 'That's a very good idea.' So I wrote first *The Paradise of Death* and then *The Ghosts of N-Space*. There was talk of doing a third one, but sadly Jon died before anything could come of that."

As the interview came to a close, Barry discussed his autobiography, *Who and Me*, the first half of which had been released as an e-book and audiobook but had yet to be printed. Was the second half likely to follow any time soon?

"I'd hoped to get it finished in time for the new season of *Doctor Who*," he said, "but it's been held up. I've had cancer, you see, and I wasn't fit for anything until a couple of months ago. But they've told me the treatment was successful and I'm getting better; you can see that my hair and beard are growing back. It's better now, so hopefully I can get it done soon."



Sadly, it was not to be. His cancer having returned, Barry died on 9 October 2009, aged 84. He was one of those rare people with a quiet, natural authority, so much so that a packed house had hung on his every word for over two hours. He was simultaneously modest about his successes and failures and assured and confident in his views.

Who and Me remained unfinished, but while we would have valued more of his personal takes on events, a reminder of his huge influence on the series was hardly necessary. His place in *Doctor Who*'s history was long-since assured. **DWM**

Top left: Tony Adams as Elgin in *The Green Death* (1973).

Top right: Maggie Smith as Epifania and Tom Baker as Dr Ahmed el Kabir in *The Millionairess*, a BBC *Play of the Month* broadcast on 25 September 1972.

Above: The issue of *The Ecologist* that inspired Barry to write *The Green Death*.

Right: Barry pictured during his interview with Stephen Hatcher in June 2008.
Photo © LWD Productions.

TERRY PRATCHETT & NEIL GAIMAN

GOOD OMENS

For the first time ever on vinyl, *Good Omens* is adapted and co-directed for BBC Radio 4 by the award-winning Dirk Maggs (*The Hitchhiker's Guide to the Galaxy; Neverwhere; Stardust; Anansi Boys; The X-Files; Alien; Batman; Superman*) and is based on the novel by Terry Pratchett and Neil Gaiman.

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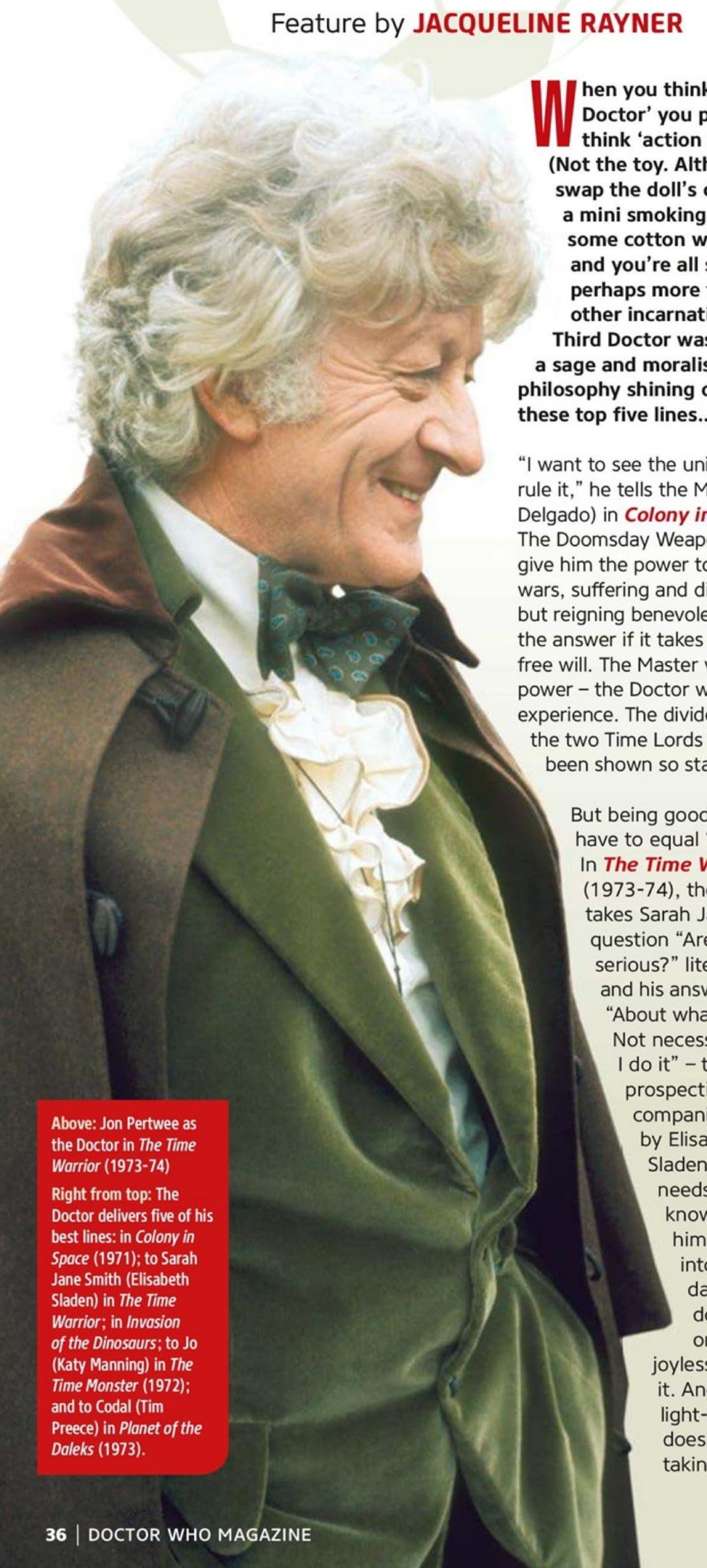
The Five Best Lines

The Third Doctor was always ready with some sage advice or a witty aside. Here are some of his most memorable lines...

Feature by **JACQUELINE RAYNER**



Above: Jon Pertwee as the Doctor in *The Time Warrior* (1973-74)

Right from top: The Doctor delivers five of his best lines: in *Colony in Space* (1971); to Sarah Jane Smith (Elisabeth Sladen) in *The Time Warrior*; in *Invasion of the Dinosaurs*; to Jo (Katy Manning) in *The Time Monster* (1972); and to Codal (Tim Preece) in *Planet of the Daleks* (1973).

When you think 'Third Doctor' you probably think 'action man'. (Not the toy. Although swap the doll's combats for a mini smoking jacket and glue some cotton wool to its head and you're all set.) But perhaps more than any other incarnation, the Third Doctor was also a sage and moralist, his philosophy shining out in these top five lines...

"I want to see the universe, not rule it," he tells the Master (Roger Delgado) in ***Colony in Space*** (1971). The Doomsday Weapon could give him the power to end wars, suffering and disease – but reigning benevolently isn't the answer if it takes away free will. The Master wants power – the Doctor wants experience. The divide between the two Time Lords has never been shown so starkly.

But being good doesn't have to equal 'boring'. In ***The Time Warrior*** (1973-74), the Doctor takes Sarah Jane's question "Are you serious?" literally, and his answer – "About what I do, yes. Not necessarily the way I do it" – tells the prospective companion (played by Elisabeth Sladen) all she needs to know about him. Looking into the darkness doesn't mean one has to be joyless in dealing with it. And equally, being light-hearted or irreverent doesn't mean one isn't taking a situation seriously.

Invasion of the Dinosaurs (1974) has Mike Yates (Richard Franklin) and friends wanting to erase the world and start again. The alternative the Doctor offers – "Take the world that you've got and try and make something of it. It's not too late" – is even more relevant today. Work together to make a difference; it might be hard, but it can be done. The solution lies within us all.

The Doctor himself was taught to find the answers within by a Gallifreyan hermit, via a tiny flower. On his blackest day, the Doctor suddenly found he was surrounded by beauty. "That was the daisiest daisy I'd ever seen," he tells Jo (Katy Manning) in ***The Time Monster*** (1972). An advert for mindfulness, the Doctor shows that hope and happiness can be found in the smallest of things, even when the world seems bleak.

> "Take the world you've got and try to make something of it. It's not too late."

Many people *do* find the world bleak, and think they're not good enough. In ***Planet of the Daleks*** (1973), Thal scientist Codal (Tim Preece) thinks so, even though he's risked his life to save others. But the Doctor reassures him. "Courage isn't just a matter of not being frightened, you know. It's being afraid and doing what you have to do anyway." For anyone who's ever felt scared or overwhelmed, here is the Doctor saying that it's OK. You can still be a hero.

Experience is greater than power. Find joy in little things, and be joyful in what you do. You can make a difference – even if you're scared. More than Venusian aikido or high-speed chases, here is the true heart(s) of the Third Doctor. DWM

The Five Best Monsters

Our choice of the most gruesome alien threats from the early 1970s.

Feature by **ROBERT FAIRCLOUGH**

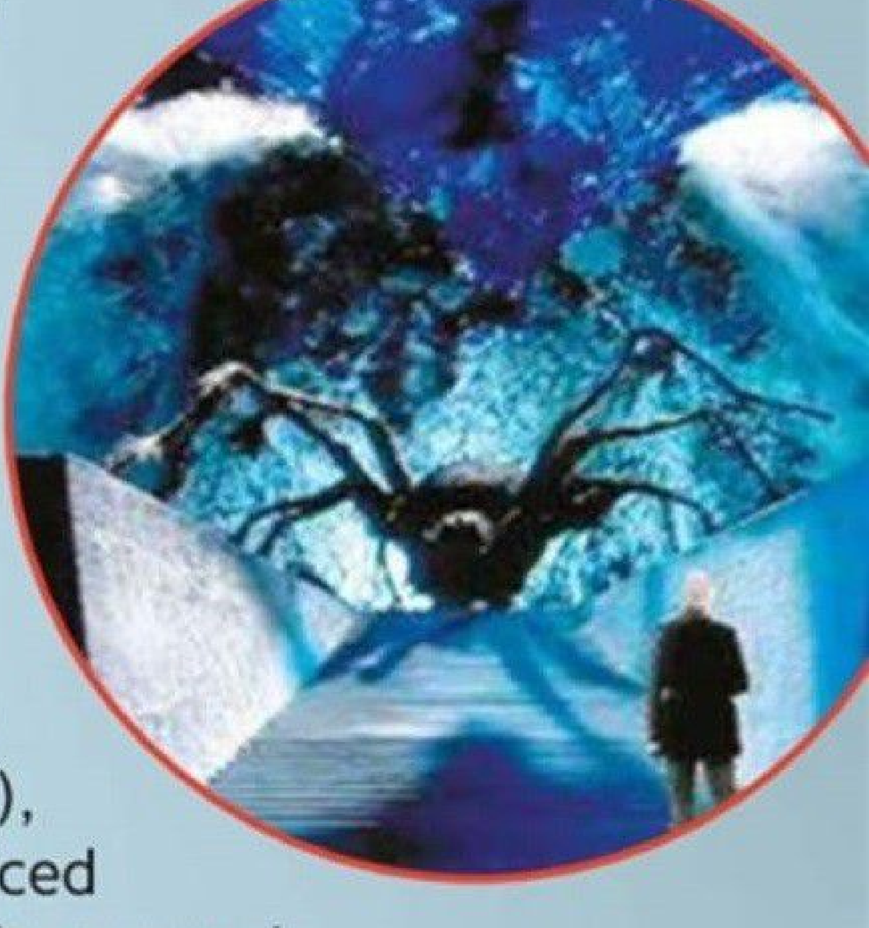
The earthbound setting of many of the Third Doctor's stories didn't prevent them from disgorging a steady stream of monsters, some of which rank among the most memorable in *Doctor Who*'s 1963-89 run.

First up were the plastic Autons, which took two forms, "crude weapons with a single offensive function," and perfect facsimiles of humans – perfect, that is, apart from a greasy facial pallor no one seemed to notice. Debuting in Jon Pertwee's first story ***Spearhead from Space*** (1970), the Autons and their disembodied Nestene controllers were an alternative, paranoid riff on the Yeti robots and their disembodied Great Intelligence controller, introduced in the Second Doctor story *The Abominable Snowmen* (1967). When the Master joined forces with the Nestenes in 1971's *Terror of the Autons,* writer Robert Holmes' delight in employing suffocation by collapsing plastic chair and lethal daffodils, as well as strangulation by devil doll and telephone cord, led to *Doctor Who* being mentioned in the House of Lords regarding its suitability for children.

The Third Doctor's second story, ***Doctor Who and the Silurians*** (1970), unveiled the archetypal Pertwee monster – an intelligent, civilised alien species caught up in a moral dilemma. The humanoid reptiles, accidentally revived from their subterranean shelter by power surges from an atomic research centre, were *Doctor Who*'s take on the premise of Pierre Boulle's 1963 novel *Planet of the Apes* (and the film version released in 1968), in which humans were regarded as little more than animals by their simian masters.

In the Third Doctor's second year, the galactic parasite in ***The Claws of Axos*** (1971) fused psychedelic design with identity paranoia. The fleshy, gestalt creature could literally suck the life out of humans, apparently age them to death and send one of its grotesquely tentacled avatars into a nuclear reactor to feed off its power. The greedy Axos also possessed a deeply unsettling control eye...

Robert Holmes was back on ghoulish form in 1973's ***Carnival of Monsters***. His nemesis for the Doctor this time were the Drashigs (famously, an anagram of 'dishrags') – unstoppable, blind, serpentine omnivores that could chew through the technological innards of an alien zoo as well as devour anything on two legs.



Rounding off the Third Doctor's tenure were mutated Earth spiders living on Metebelis Three, from 1974's ***Planet of the Spiders***. The perfect companion story to the previous year's *The Green Death* ('the one with the maggots'), the female-voiced arachnids harnessed lethal mental energies via Metebelis' blue crystals. The Great One's chilling threat – "Is that fear I can feel in your mind? You're not accustomed to feeling frightened are you, Doctor?" – brought the curtain down on an era that had taken monstrous threats in *Doctor Who* to another level. **DWM**

Top left: An Auton in *Spearhead from Space* (1970).

Top centre: Two of Earth's oldest inhabitants in *Doctor Who and the Silurians* (1970).

Top right: An Axon in *The Claws of Axos* (1971).

Above: The Doctor faces the Great One in *Planet of the Spiders* (1974).

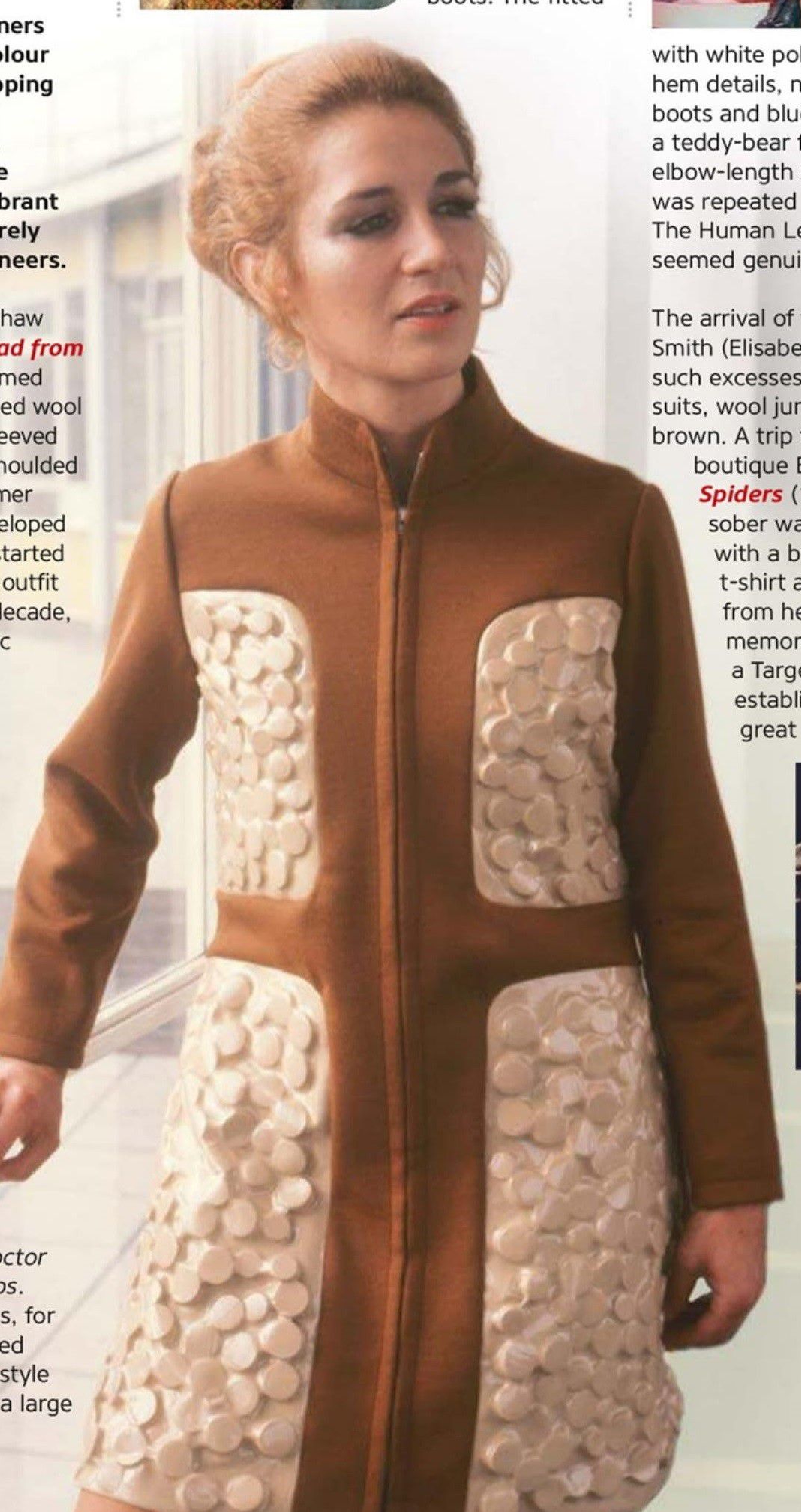
Left: Drashigs, voracious carnivores from *Carnival of Monsters* (1973).

The Five Best Companion Costumes

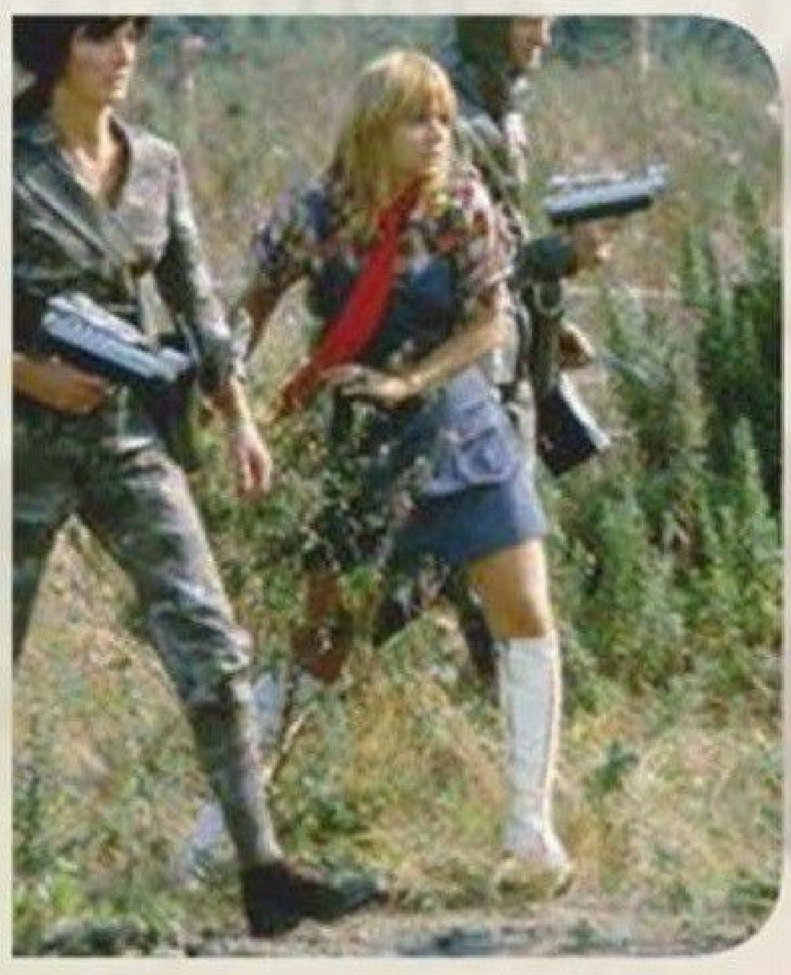
He was arguably the most stylish Doctor, but he was accompanied by some equally trendy assistants…

Feature by **ALISTAIR McGOWN**

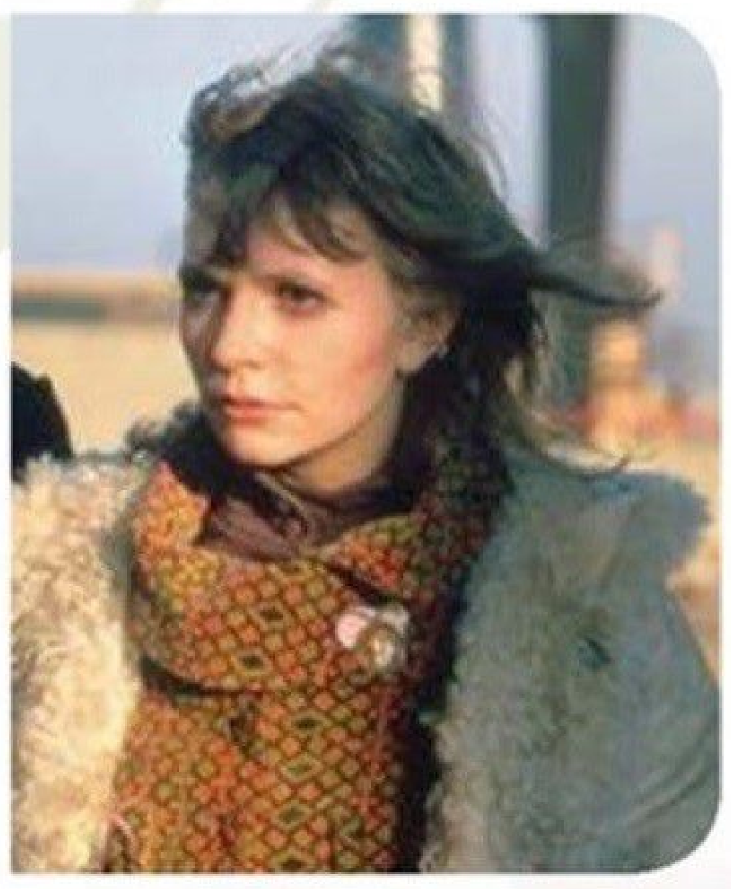
The early 1970s was the craziest, most colourful time for British fashion, with the newly arrived colour TV acting as a shop window for this psychedelic explosion. It seemed as if *Doctor Who*'s designers were attempting to justify the colour licence fee on their own; eye-popping costumes brought vivid reds and purples, silks and dandified frills. And that was just the Doctor. The companions, meanwhile, wore vibrant hues that by the 1990s would sorely test colour-tape restoration engineers.



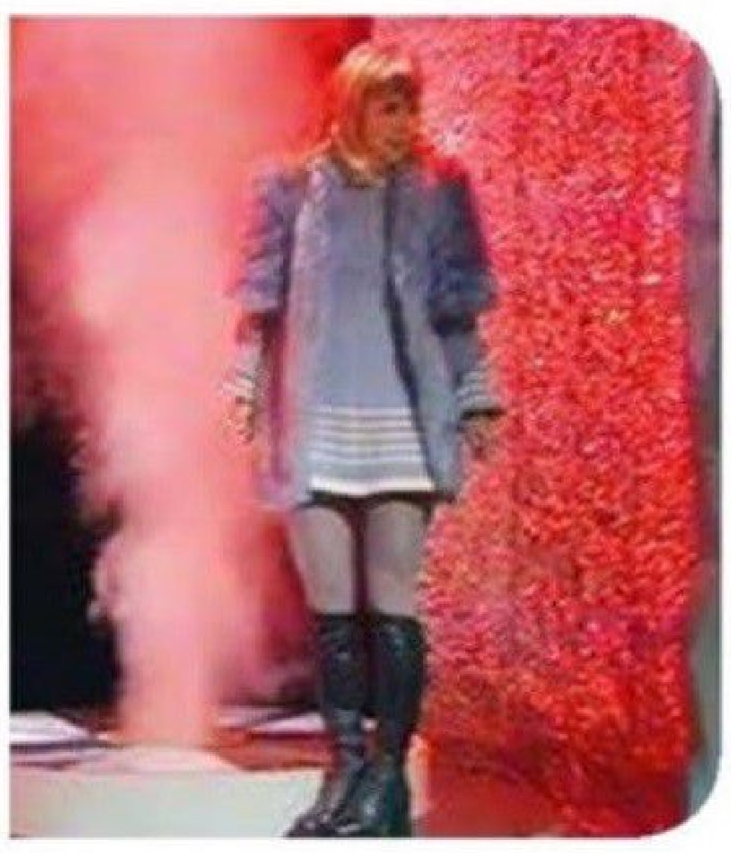
Cambridge University boffin Dr Liz Shaw (Caroline John) debuted in ***Spearhead from Space*** (1970) in an outfit that screamed 'scientist'. A rust-coloured, zip-fronted wool coat, worn over a matching short-sleeved dress, sported four front panels of moulded blobs in shiny PVC, suggesting polymer chains or advanced compounds developed by lab-coated eggheads. The story started filming in September 1969, and this outfit looked back to the modernist mid-decade, a pre-Flower Power age of geometric design, clean lines and bold blocks of colour.



The 1970s really arrived with groovy Jo Grant (Katy Manning), her mini-skirts, stack heels and glittering rings suggesting she'd wandered into *Doctor Who* from the set of *Top of the Pops*. Among numerous fashion highlights, for ***Day of the Daleks*** (1972) Jo sported a denim mini-dress with dungaree-style straps, a loud tartan check blouse, a large red necktie, white PVC maxi-boots (with red details Katy painted on herself) and matching red knickers. A high-volume hairdo and glowing tan (Katy having just returned from an Ibiza holiday with boyfriend Rod and the Pertwees) brought a dash of colour to a grim totalitarian future of underground car parks and battle fatigues.

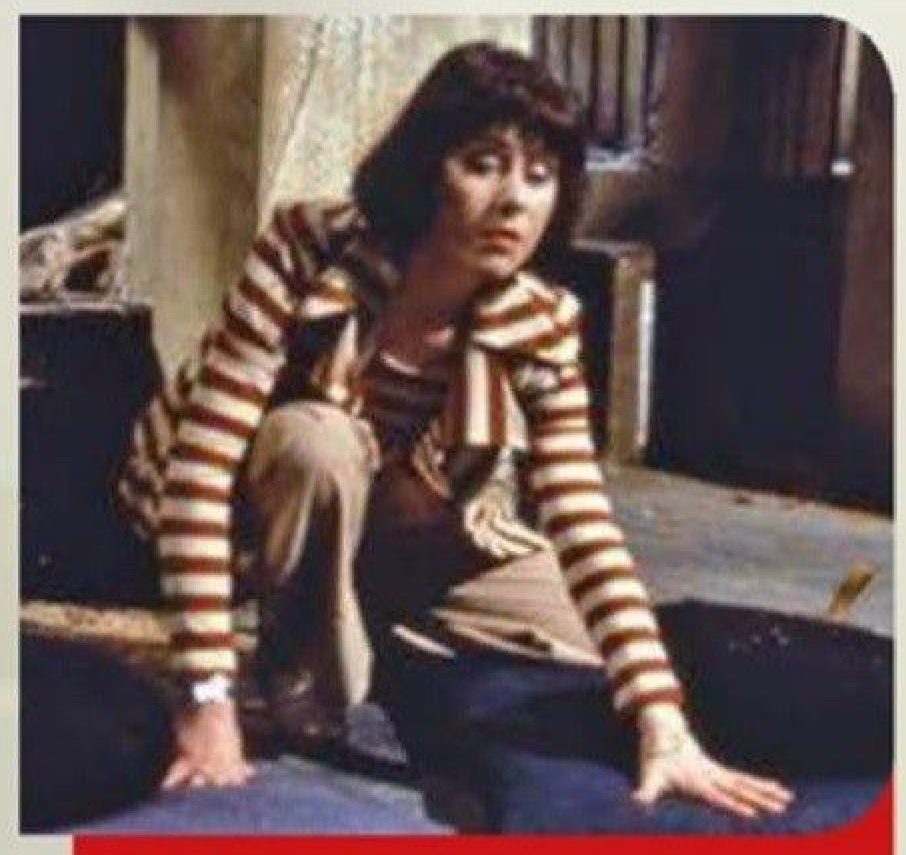


For ***The Claws of Axos*** (1971) Jo shopped at boho boutique Biba, picking up a dusty pink mini-dress with bell sleeves and matching suede knee boots. The fitted wool jacket's geometric diamond pattern daringly mixed pink with olive green. It's every pair of retina-burning 1970s curtains ever, and it shouldn't work, but it's so exquisitely tailored – with its distinctive cowl neck – that it's among Jo's finest fashion hours. The cutest finishing touch is Katy's addition of an enamel badge of Jerry mouse from *Tom and Jerry*.



Perhaps in anniversary tribute to the TARDIS, ***The Three Doctors*** (1972-73) brought an all-blue ensemble – a flared-sleeve wool mini-dress in powder blue with white polo neck, hooped cuff and skirt hem details, navy knee-length platform boots and blue tights, topped off with a teddy-bear fur coat in powder blue with elbow-length sleeves. When the story was repeated in 1981's post-punk era of The Human League and Toyah, this outfit seemed genuinely jaw-dropping.

The arrival of feminist journalist Sarah Jane Smith (Elisabeth Sladen) briefly banished such excesses in favour of sensible trouser suits, wool jumpers and much chocolate brown. A trip to the trendy Knightsbridge boutique Bus Stop for ***Planet of the Spiders*** (1974) opened up Sarah's sober wardrobe to fun and colour, with a boldly red-and-white striped t-shirt and matching jacket, made from heavy jersey towelling. Some memorable publicity photos and a Target book cover quickly established it in the pantheon of great *Doctor Who* fashion. **DWM**



Left: Caroline John as Liz Shaw in her *Spearhead from Space* outfit.

Far left: Jo Grant in denim in *Day of the Daleks* (1972).

Top left: Jo's Biba outfit in *The Claws of Axos*.

Top right: An all-blue ensemble in *The Three Doctors* (1972-73).

Above: Elisabeth Sladen wore an outfit from Bus Stop for *Planet of the Spiders*.

The Five Best Jackets

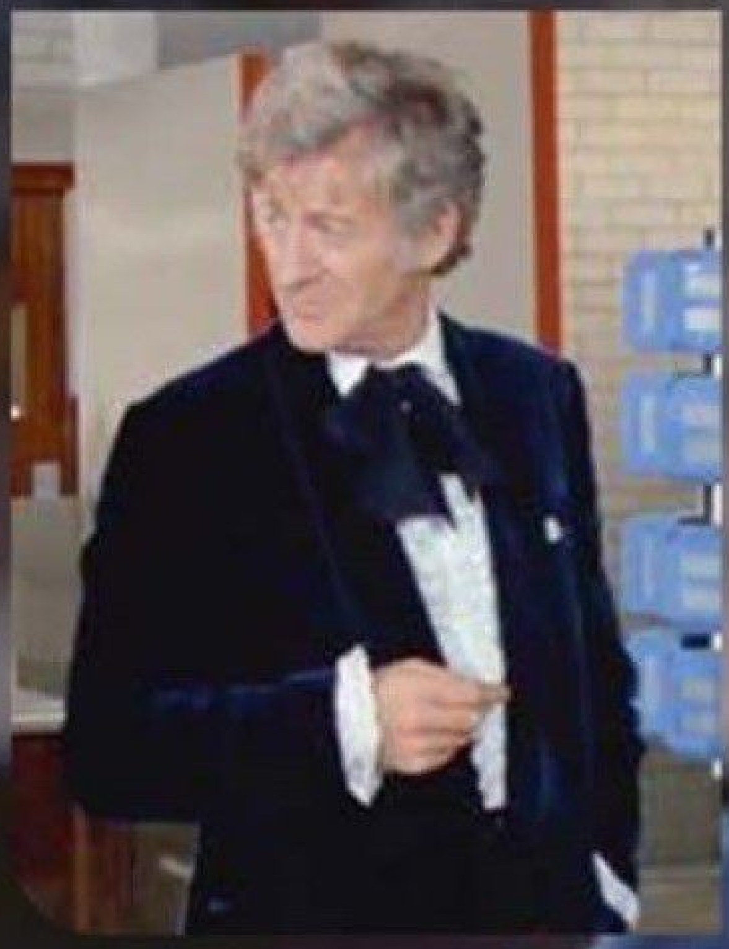
A smart jacket was just one of the ways the Third Doctor set himself apart from his scruffy predecessor.

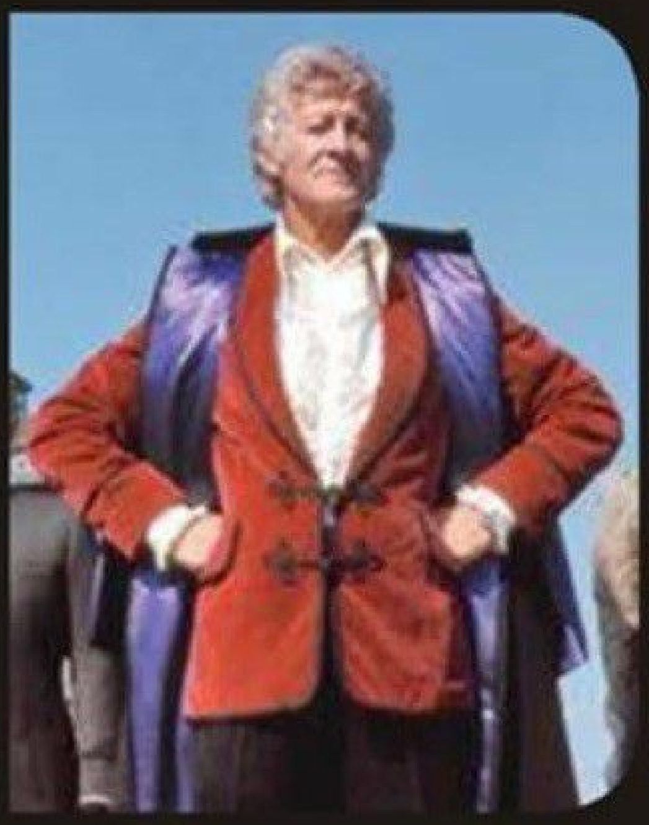
Feature by **TIM WORTHINGTON**

In 1958 Clive Murley of Warrington wrote to the *TV Times*, asking about the mysteriously shimmering suit worn by the host of ABC's short-lived game show *Can Do*. It was made, the reply claimed, from "a special silk material imported from Italy".

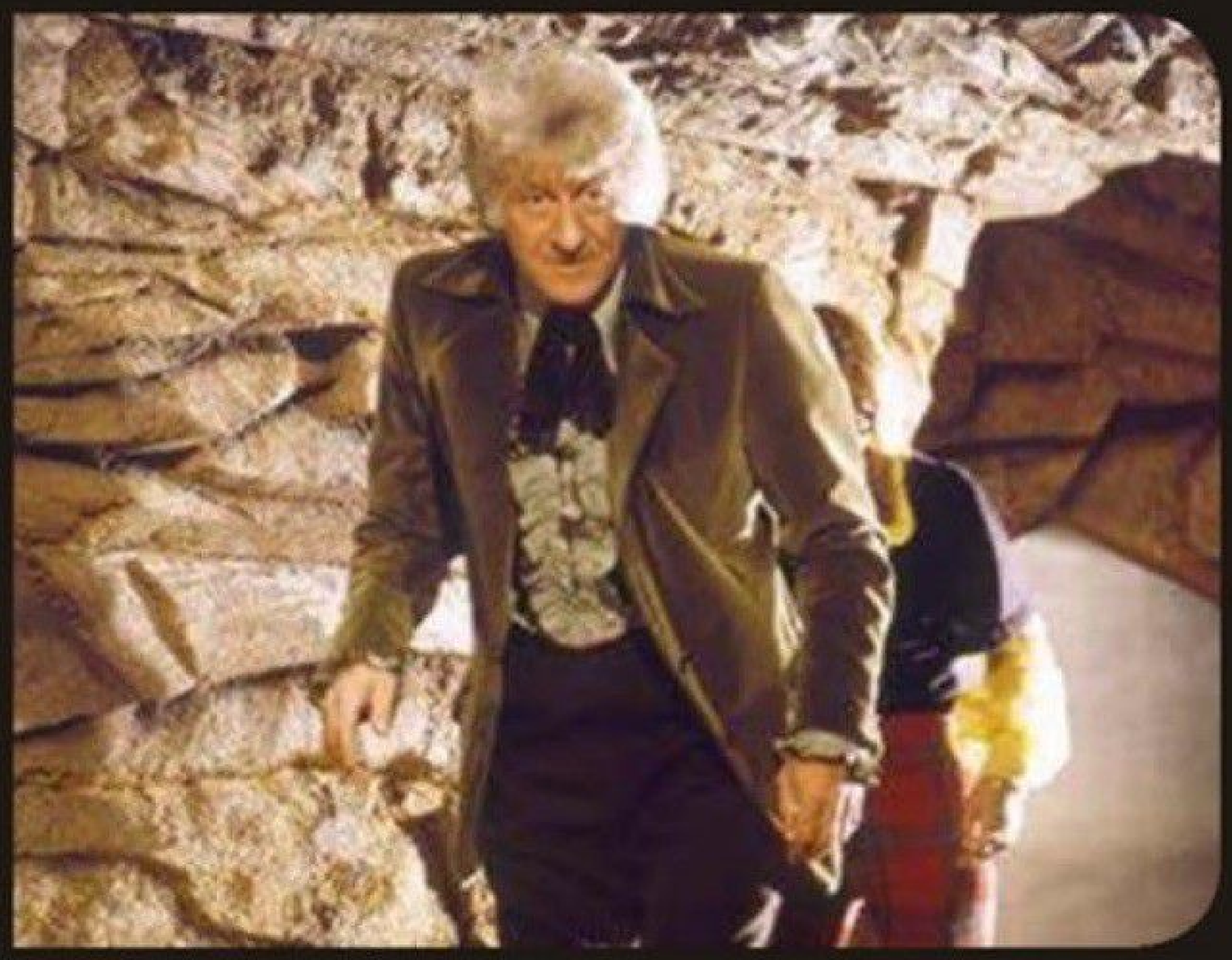
How true this was we don't know, but it's certainly true that Jon Pertwee – the host in question – had a lifelong love of stylish and unusual clothing. Eleven years after *Can Do*, he admitted to "raiding the family wardrobe" for his first *Doctor Who* photocall – after which his frilly shirts, capes and velvet smoking jackets were adopted as his costume. Pertwee owned dozens of the latter, and many of them found their way into *Doctor Who*. Here are five of the best...

First seen in ***Spearhead from Space*** (1970), the midnight-blue rolled-collar jacket was actually pinched from the unsuspecting Dr Beavis (Henry McCarthy) and apparently never returned. Possibly the most casual of all the Third Doctor's jackets (and a sharp contrast to the tone of the storiesit featured in), this garment looks uncannily similar to the blazer sported by singer-songwriter Nick Drake on the cover of his 1969 album *Five Leaves Left*, which was released just a couple of months before *Spearhead from Space* went into production.

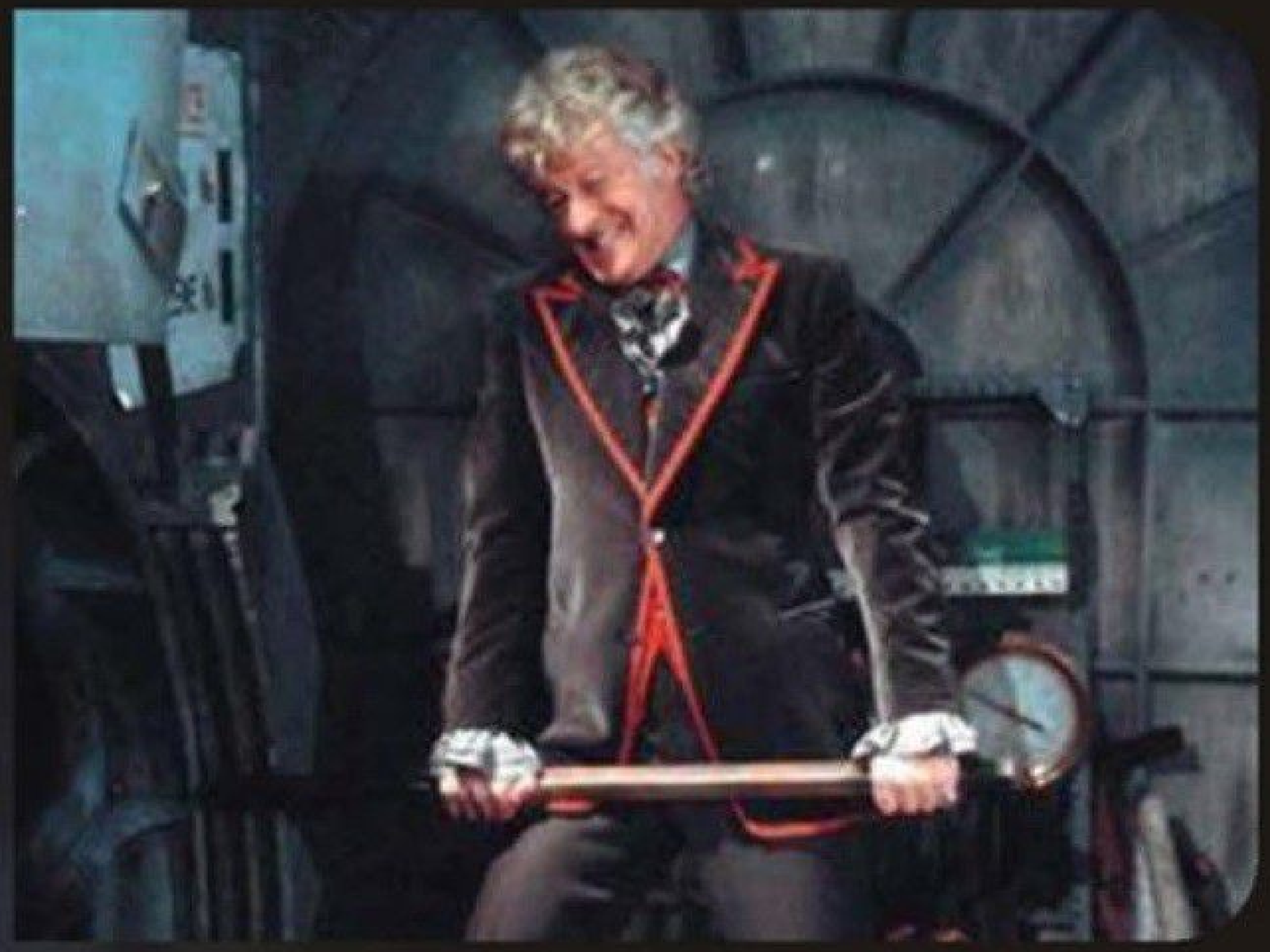




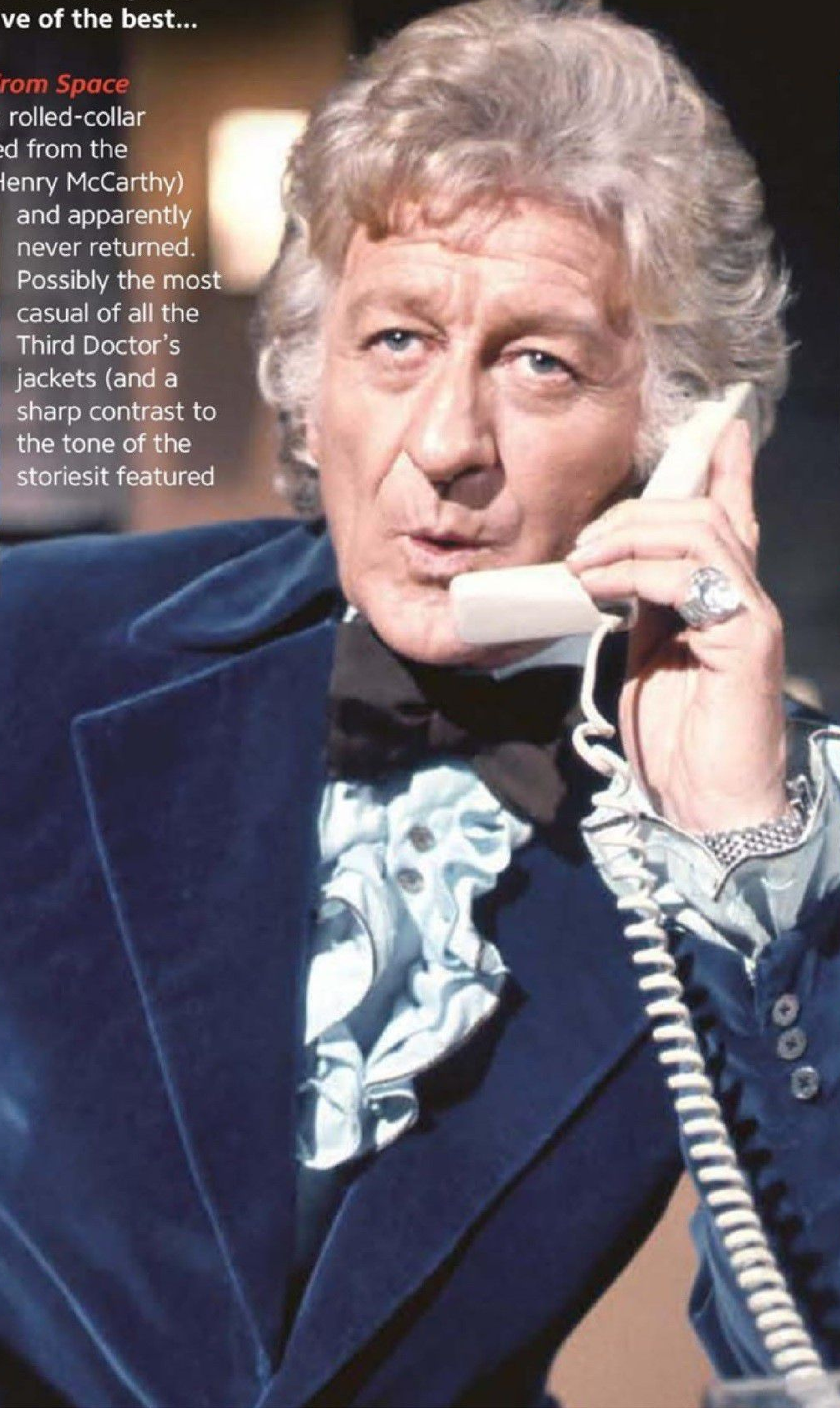
Next, we have a rust-red jacket with black cord piping, first seen in ***Terror of the Autons*** (1971). Ornate buttons aside, this one bears a strong resemblance to the made-to-measure suit that Jimmy the mod (Phil Daniels) buys in readiness for Bank Holiday beach-front punch-ups in the 1979 movie *Quadrophenia*. Given that Pertwee retained its services for much of the series that followed, we can only conclude that he was anticipating as much trouble from rockers as from Axons.



Carnival of Monsters (1973) introduced a two-button moss-green jacket. Tinted a peculiar dull shade of green, this looks for all the world like what a UNIT soldier might have worn if being sent on a camouflage mission in a gentleman's club.



A slate-grey jacket with red piping first showed up partway through ***The Green Death*** (1973). Frequently covered by a massive Inverness cape (a necessity for the bitterly cold location shoot but presumably an annoyance under hot studio lights), this stylish number unintentionally calls to mind the costume of another television sci-fi favourite, Patrick McGoohan's Number Six from *The Prisoner*.



Making its one and only appearance in ***Invasion of the Dinosaurs*** (1974) is a two-button deep-blue jacket that, if not exactly cut from the same cloth as the bottle-green effort, was almost certainly run up from the same design. The jury is out as to whether a cost-conscious BBC or an equally thrifty Pertwee put in a bulk order with an accommodating tailor. **DWM**

Above: The Doctor's midnight-blue costume in *Spearhead from Space*.

Top centre: The rust-red jacket in *Terror of the Autons* (1971).

Top right: The moss-green jacket in *Carnival of Monsters* (1973).

Far right: A distinctive slate-grey jacket with red trims in *The Green Death* (1973).

Right: Back in blue for *Invasion of the Dinosaurs* (1974).

Made to Measure

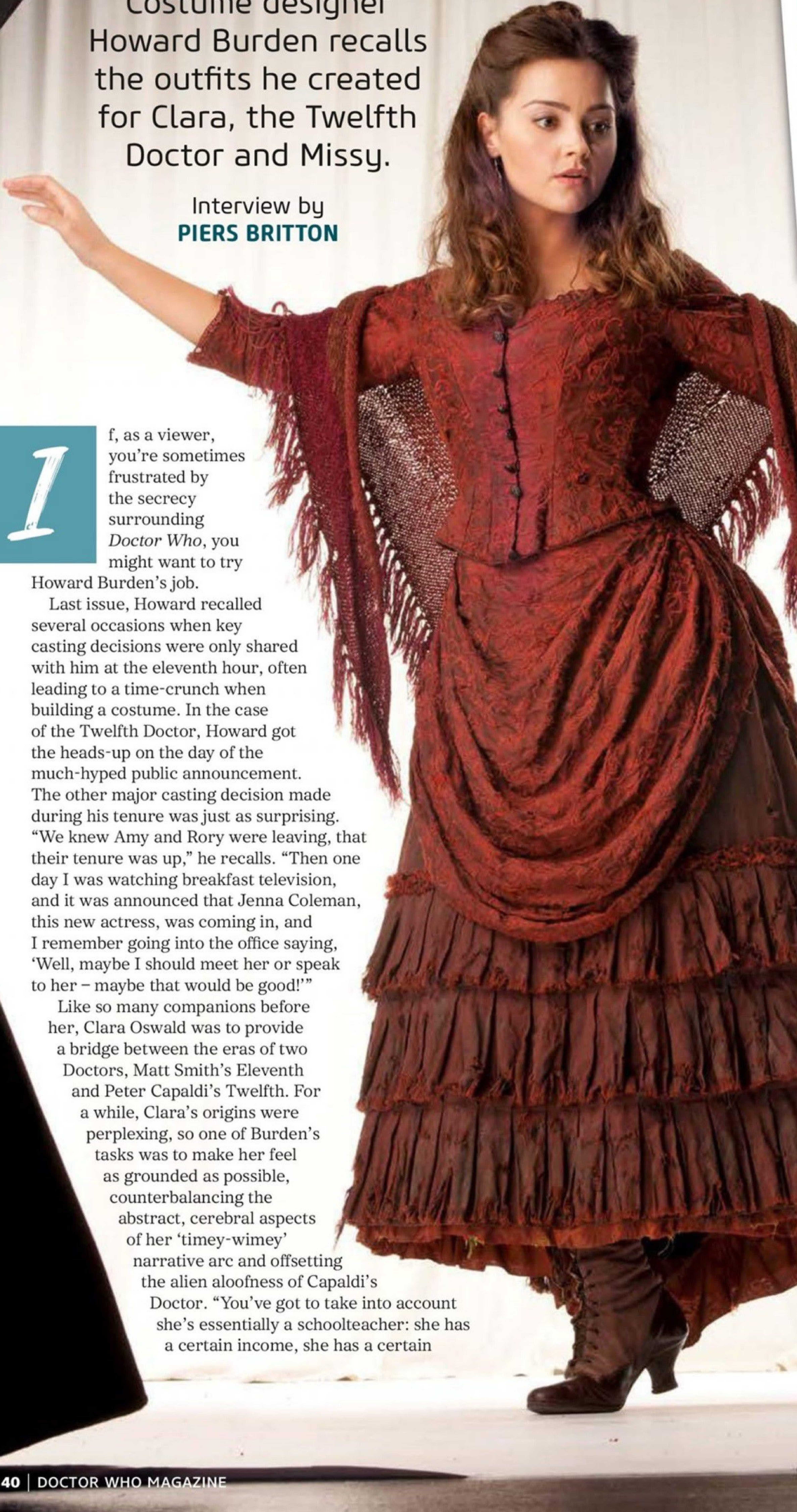
Costume designer Howard Burden recalls the outfits he created for Clara, the Twelfth Doctor and Missy.

Interview by
PIERS BRITTON

If, as a viewer, you're sometimes frustrated by the secrecy surrounding *Doctor Who*, you might want to try Howard Burden's job.

Last issue, Howard recalled several occasions when key casting decisions were only shared with him at the eleventh hour, often leading to a time-crunch when building a costume. In the case of the Twelfth Doctor, Howard got the heads-up on the day of the much-hyped public announcement. The other major casting decision made during his tenure was just as surprising. "We knew Amy and Rory were leaving, that their tenure was up," he recalls. "Then one day I was watching breakfast television, and it was announced that Jenna Coleman, this new actress, was coming in, and I remember going into the office saying, 'Well, maybe I should meet her or speak to her – maybe that would be good!'"

Like so many companions before her, Clara Oswald was to provide a bridge between the eras of two Doctors, Matt Smith's Eleventh and Peter Capaldi's Twelfth. For a while, Clara's origins were perplexing, so one of Burden's tasks was to make her feel as grounded as possible, counterbalancing the abstract, cerebral aspects of her 'timey-wimey' narrative arc and offsetting the alien aloofness of Capaldi's Doctor. "You've got to take into account she's essentially a schoolteacher: she has a certain income, she has a certain



Left: Jenna Coleman as Clara Oswin Oswald in a costume Howard Burden designed for *The Snowmen* (2012).

Top: Costume designer Howard Burden.

Above from top: Clara Oswald, "the impossible girl", in *The Name of the Doctor* (2013); The Doctor (Matt Smith) and Clara in *Journey to the Centre of the TARDIS* (2013).

Far left: Matt and Jenna in practical clothing during the recording of a motorbike sequence in *The Bells of Saint John* (2013).

Left: Clara, Danny (Samuel Anderson) and the Doctor (Peter Capaldi), three characters of very different heights, in *The Caretaker* (2014).

Below: Jenna as Oswin Oswald, in a striking red dress complete with utility belt, in *Asylum of the Daleks* (2012).

Below inset: Two of Clara's accessories: two globes linked with a chain seen in *The Caretaker*; and a watch bracelet seen in *The Name of the Doctor*.

> "You deal with the practicalities as well as, at the end of the day, making her look as good as you can."

lifestyle. So it was a matter of finding a wardrobe that would not only suit her, but would be appealing to an audience so they could actually feel, 'Oh yes, this is the girl next door' – to feel that she had a sort of friendly association."

Over the course of Coleman's first dozen episodes, Clara Oswald (and her two main alter-egos, Oswin Oswald in 2012's *Asylum of the Daleks* and Clara Oswin Oswald in 2012's *The Snowmen*) sported an array of looks, from futuristic to Victorian to contemporary. Howard notes that Clara's present-day dress proved challenging. "It's particularly difficult with modern clothes," he says, "because actors know what suits them, what looks right. So you've got to get into their head and help them find what the *character* would wear. With Jenna's character, it was a process that took time, and the easier bits were actually doing the Edwardian look or the 1920s look, because that's something you research and recreate."

So how did he and Coleman envisage Clara? "We wanted to keep her girly and feminine, which is why she was in lots of little skirts and things. But again, because of her character being first a kind of au pair and then a teacher, you need her to cover up. She wasn't going to put everything out on display; it was quite sort of decorous – and practical."

If Clara's wardrobe was defined by an aesthetic of down-to-earth practicality, her costumes were also devised with the real-life practicalities of *Doctor Who* production in mind. "There would be episodes like *Time Heist* [2014]," Howard points out, "for which we had these great shoes with a great heel, but then there's a lot of running, so you've got to adapt and put on high trainers, that sort of thing. The scripts again had a bearing on the jackets she wore – whether or not she was on a motorbike, or if it was good to put her in some kind of protective sort of jacket, whether we've got stunt doubles, and so on and so forth. So you deal with the practicalities as well as, at the end of the day, making her look as good as you can."

Howard stresses that making a performer look their best is always a matter of attentiveness to physique. "You really do take the actor and their body shape. There were things that I could put on Jenna that maybe I couldn't have put on anyone else – that just wouldn't work because of their physicality." Conversely, Coleman's petite stature dictated certain costuming decisions. "Boots were important. They needed to be substantial, partly because, as I said, she was going to do a lot of running, but we needed a heel height because Matt and Peter were so tall in comparison. So literally, from the filming perspective, you need to readjust the balance."

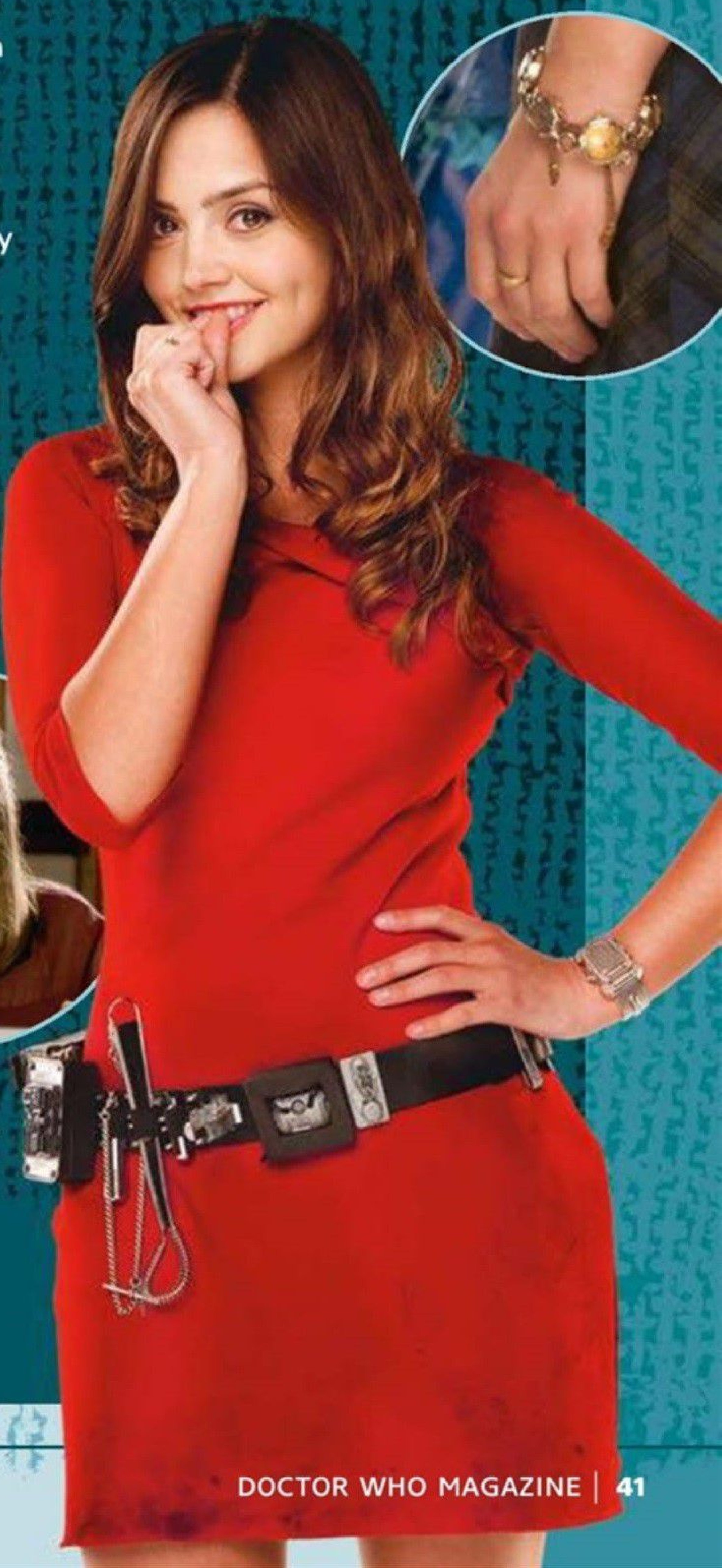
Under Howard's aegis, Clara's costuming had a strong internal consistency, with reds and purples, sprigged fabrics, waxed or denim and linen jackets and field coats, and chunky boots among the recurring elements. In contrast to this, and for that matter to previous Doctors in the new series, Peter Capaldi's wardrobe started to →

IN THE RED

Jenna Coleman effectively had three introductions to *Doctor Who*, in the first two instances as characters who would prove to be 'splinters' of the Doctor's eventual companion Clara Oswald. Yet for Howard, Coleman's guest appearance in *Asylum of the Daleks* was an opportunity to establish key elements of Clara's look – notably the use of strong red.

"Red provided the thread of colour that ran through my dealings with Clara," he says, "whether it was the bright red in *Robot of Sherwood* [2014] or the burnt orange she wore as the barmaid in *The Snowmen*." But bold colour certainly wasn't the only point of interest in Clara's costumes. "We put in some little subtle innuendos. My favourite was the watch bracelet I found her, with the different watch faces suggesting that she travels between different times.

"And in Jenna's first episode, because we quickly wanted to establish Oswin as a futuristic girl, there are intentional elements of the original *Star Trek*, of things that you know, in the cut of that dress. And when it turns out she's inside the Dalek, that revelation was all connected with eggs and making soufflé, so if you look you see her utility belt has a little sort of egg-whisk on it."



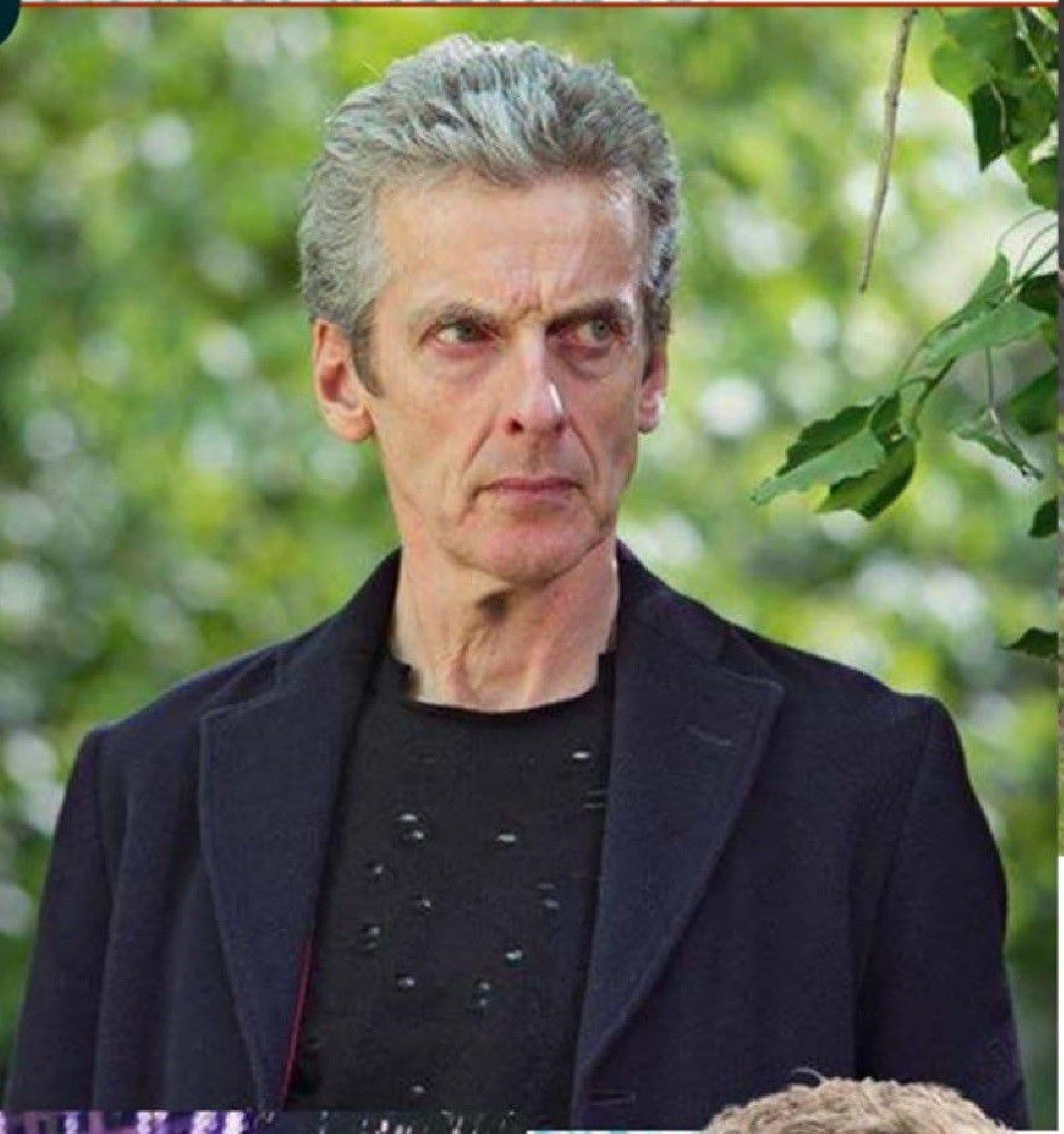
Right: The Doctor wears a sweater during the events of *In the Forest of the Night* (2014).

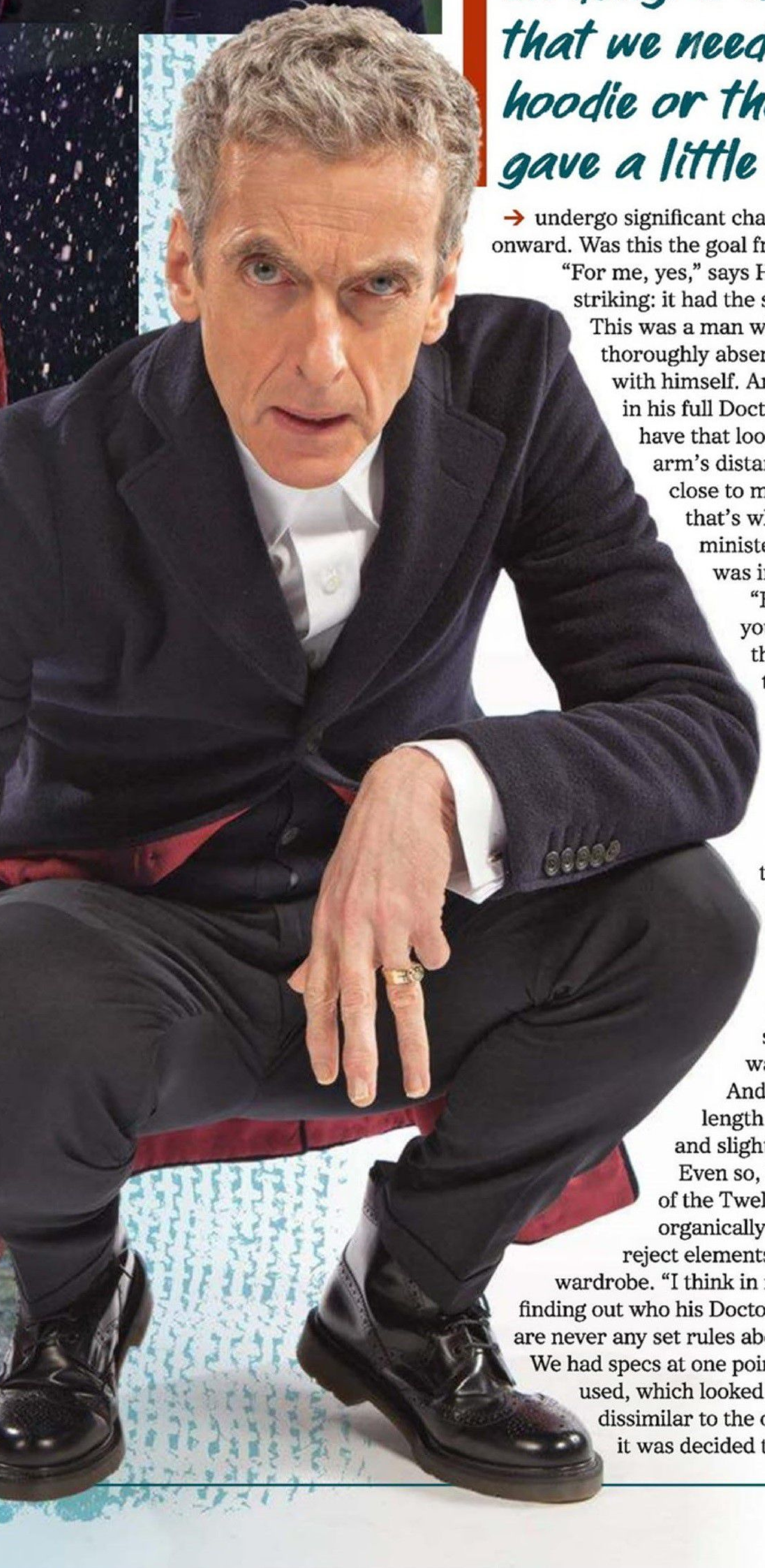
Far right: Checked trousers, t-shirt and hoodie was the outfit of choice in the prequel to *The Magician's Apprentice* (2015).

Below left: The Doctor sports a burgundy suit in *The Husbands of River Song* (2015).

Bottom left: The Twelfth Doctor's costume is in tatters during his final adventure, *Twice Upon a Time* (2017).

Below right: The Twelfth Doctor's original costume, as first seen in *Deep Breath* (2014).





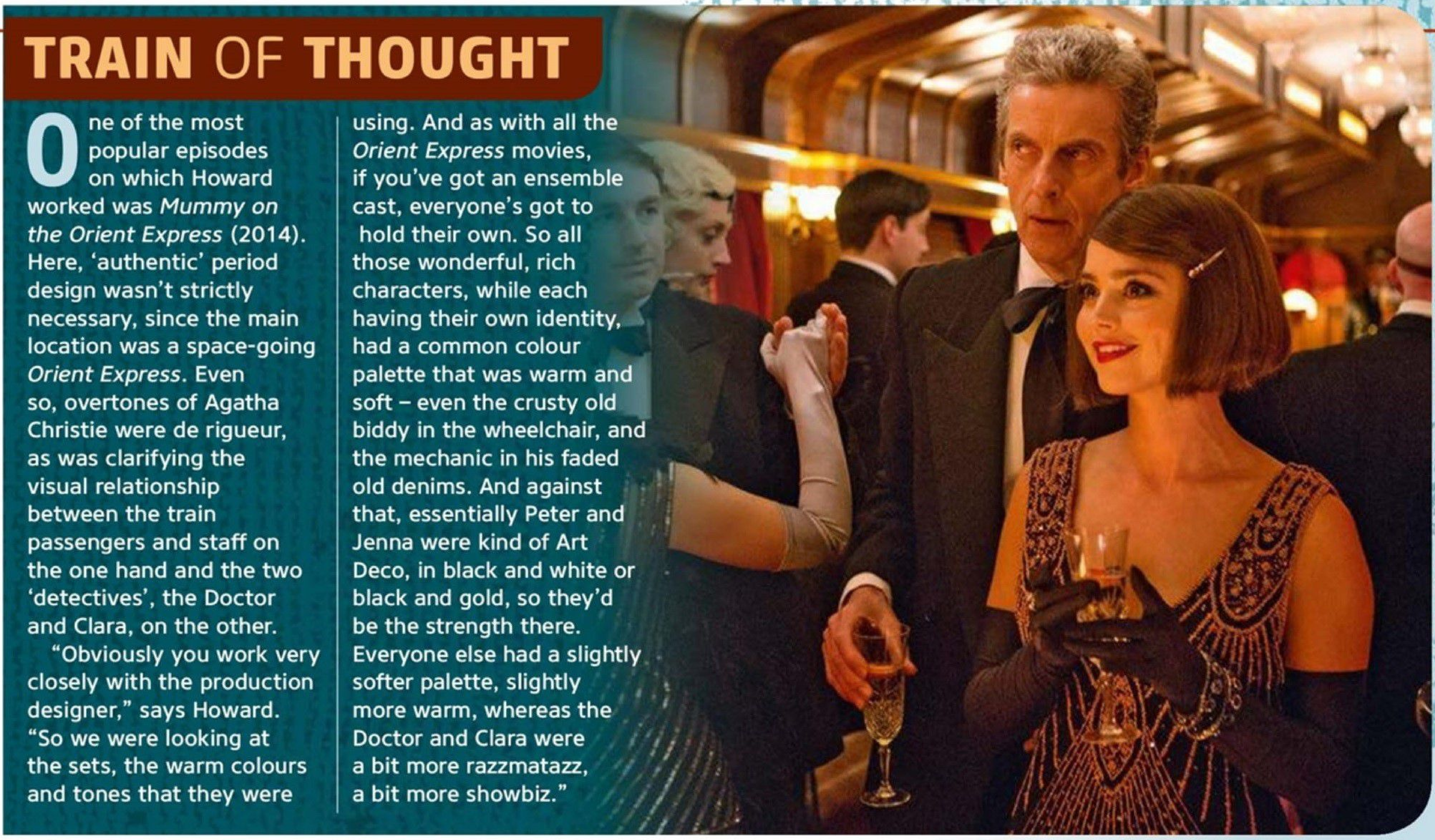
> "The first look was striking: it had the severity that we needed... Using the hoodie or the sweater just gave a little softness to it."

→ undergo significant change from his fourth episode onward. Was this the goal from the outset?

"For me, yes," says Howard. "The first look was striking: it had the severity that we needed. This was a man who was terribly confused, thoroughly absent-minded and not at ease with himself. And so when we first see him in his full Doctor look, I wanted him to have that look of 'I'm going to keep you at arm's distance, I'm not going to let you close to me, because I'll get hurt.' And that's why that sort-of Presbyterian minister, sort-of schoolmaster look was important at that time.

"But obviously I think that if you keep that up for too long then you push the audience towards feeling that actually he's totally unapproachable and that he's not somebody one can believe has a heart – or two hearts. You know, there had to be a softer side to him or a vulnerability to him. Using the hoodie or the sweater just gave a little softness to it. It still retained all the elements: they were still dark in colour. But for the series we did and the storylines that we had, there was a sort of gentle softening. And it also happened with the length of his hair – it became longer and slightly more unruly."

Even so, Howard stresses that aspects of the Twelfth Doctor's look emerged organically – including decisions to reject elements initially planned for his wardrobe. "I think in real terms, Peter was also finding out who his Doctor was. In that character there are never any set rules about who you're going to be. We had specs at one point that I don't think ever got used, which looked fantastic, sort of vintage, not dissimilar to the ones he wears in real life. But it was decided that maybe it was best not to



TRAIN OF THOUGHT

One of the most popular episodes on which Howard worked was *Mummy on the Orient Express* (2014). Here, 'authentic' period design wasn't strictly necessary, since the main location was a space-going *Orient Express*. Even so, overtones of Agatha Christie were de rigueur, as was clarifying the visual relationship between the train passengers and staff on the one hand and the two 'detectives', the Doctor and Clara, on the other.

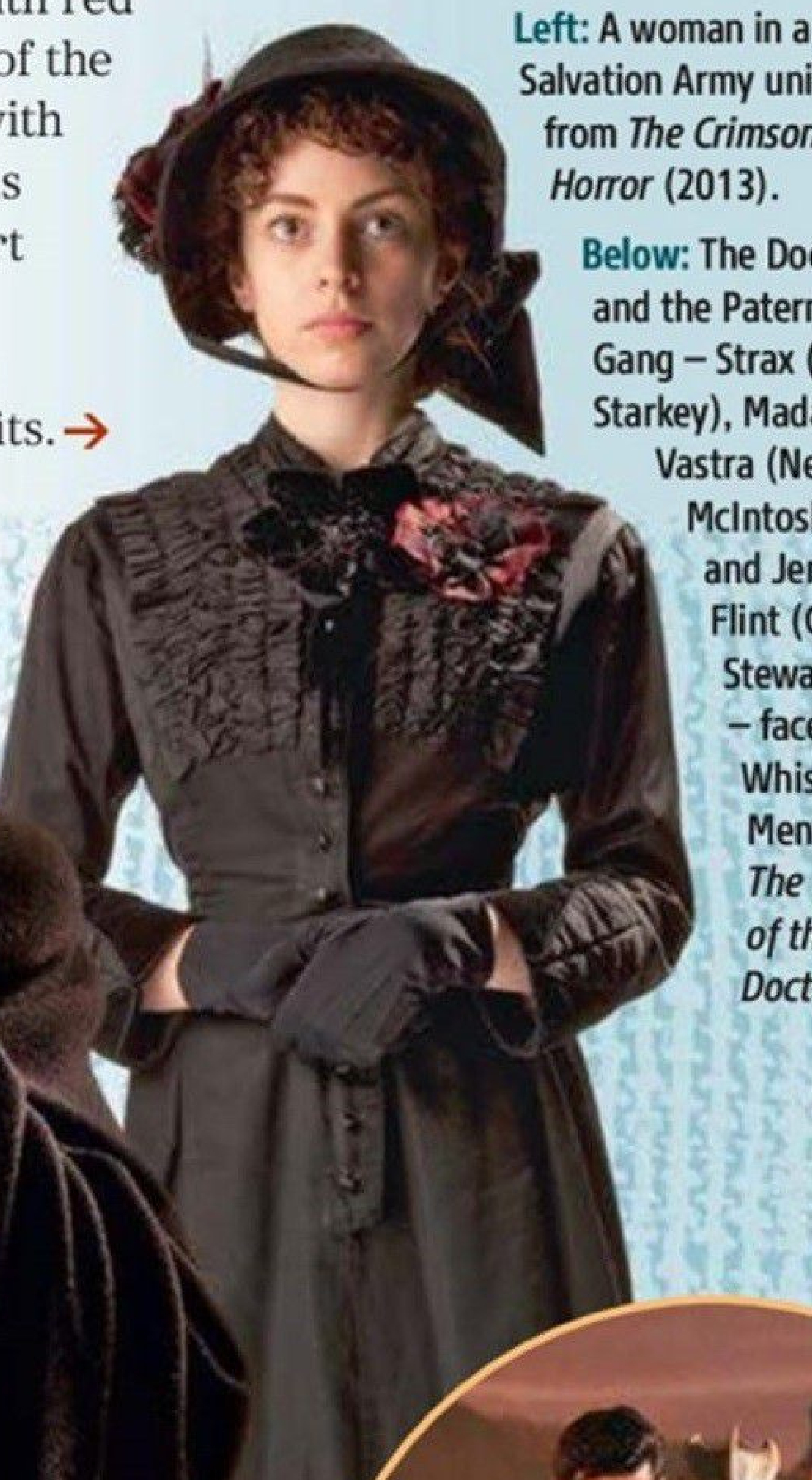
"Obviously you work very closely with the production designer," says Howard. "So we were looking at the sets, the warm colours and tones that they were using. And as with all the *Orient Express* movies, if you've got an ensemble cast, everyone's got to hold their own. So all those wonderful, rich characters, while each having their own identity, had a common colour palette that was warm and soft – even the crusty old biddy in the wheelchair, and the mechanic in his faded old denims. And against that, essentially Peter and Jenna were kind of Art Deco, in black and white or black and gold, so they'd be the strength there. Everyone else had a slightly softer palette, slightly more warm, whereas the Doctor and Clara were a bit more razzmatazz, a bit more showbiz."

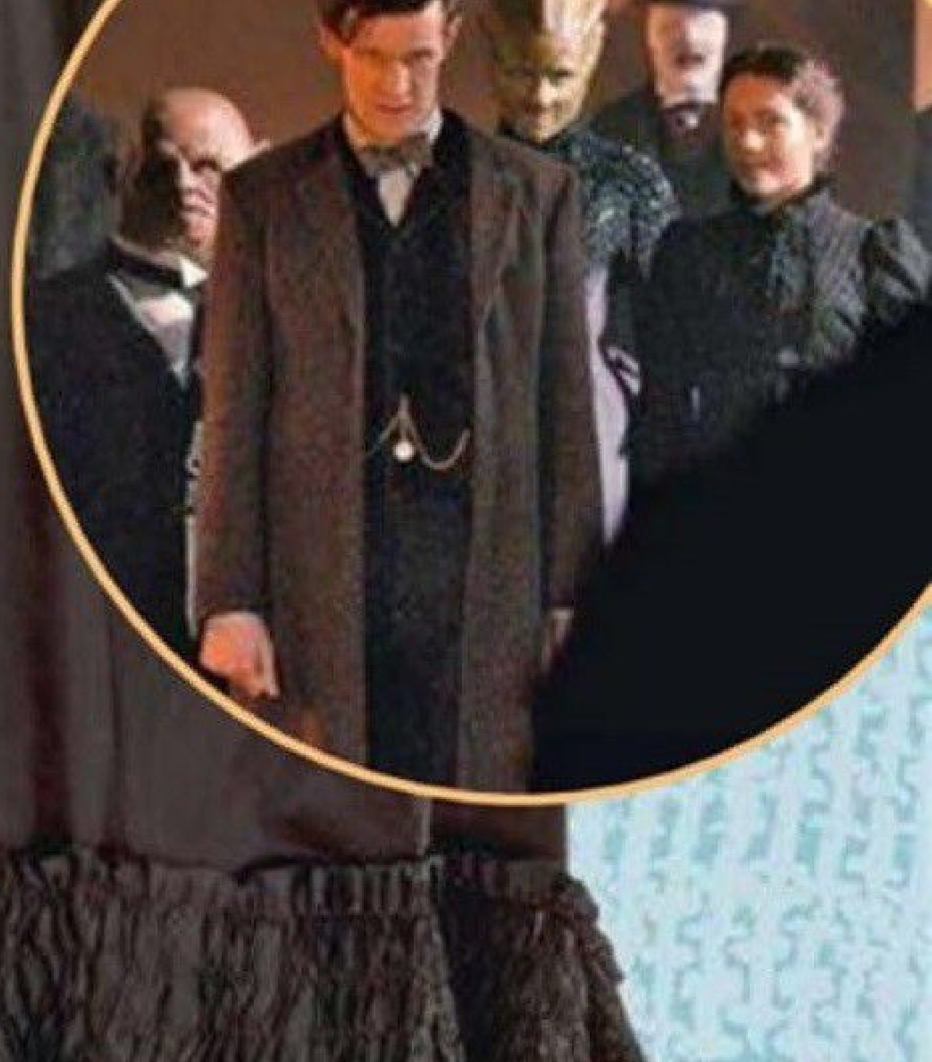
go down that path – that it might make him look too old, as he was already a much older Doctor than the previous one."

The spirit of experimentation also allowed Capaldi to have some fun. "Although they were never seen while I was on the show," Howard reveals, "we did try check trousers that leaned back toward Patrick Troughton [an idea revisited by Ray Holman the following season], and in *Mummy on the Orient Express* [2014] we had our little homage to Jon Pertwee." Howard enjoyed giving these nods to "all of those things that people know: everyone has their favourite, but if you look along the row of the Doctors, there's a kind of thread that runs through all of them."

During Howard's tenure, the Doctor's centre of gravity effectively shifted from contemporary Earth to the Victorian era, with a number of episodes featuring the Paternoster Gang. Though costume hire can supply the majority of clothes for historical episodes, the very particular aesthetic of *Doctor Who*, plus the exigencies of its production, demand that certain costumes be made from scratch. "Obviously we hire a lot of things for the background actors, but an episode involving stunt doubles, like *The Name of the Doctor* [2013], always necessitates a make. And then again, with the Doctor and Clara, it's really important that they feel part of that episode and they have a sort of empathy with it. But you've also got to remember that they need to stand out in a crowd of 40 Victorian people on the street, whether it's through brighter, more intense colour, as with Clara's barmaid outfit or the Doctor's slightly sort-of-purple frock coat, as opposed to the black frock coat which would've been the norm of that time. You subliminally want to signal that they're your heroes."

The massed menaces of *The Crimson Horror* (2013) and *The Name of the Doctor* also posed specific problems for finding usable stock. "For *Name* I sourced a number of astrakhan-collared coats," says Howard, "and we found enough big top hats that would fit over the Whisper Men's masks. And I think what was scripted in *Crimson Horrror* is 'attack of the killer models'. Initially I took the whole thing of Salvation Army girls and their black bonnets, which we could easily find and then redress with red because it was all part of the mood. And the same with the boys: they have this slightly militaristic sort of feel because we could hire a set of outfits. →



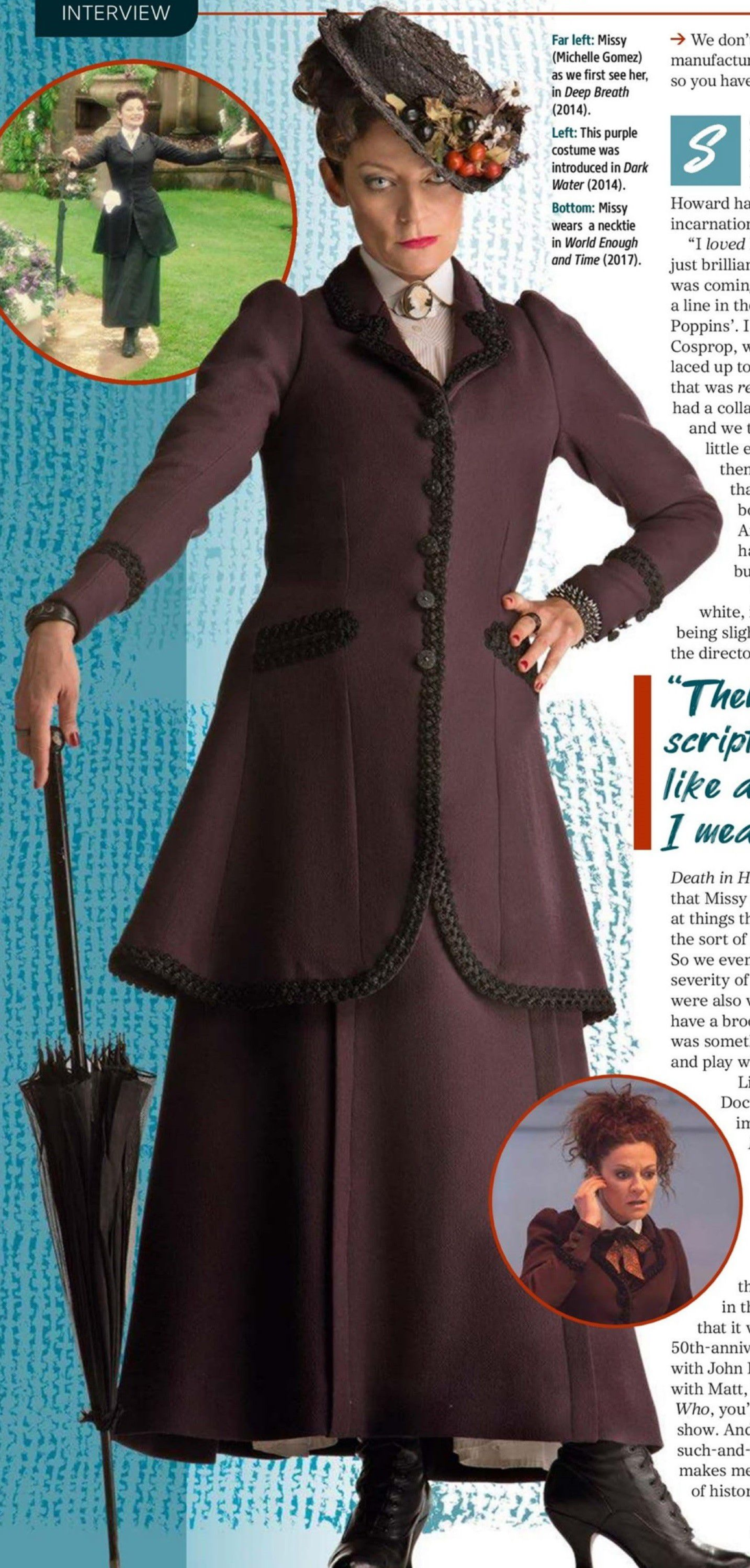


Above: Elegant attire for the Doctor and Clara in *Mummy on the Orient Express* (2014).

Far left: One of the Whisper Men from *The Name of the Doctor*.

Left: A woman in a Salvation Army uniform from *The Crimson Horror* (2013).

Below: The Doctor and the Paternoster Gang – Strax (Dan Starkey), Madame Vastra (Neve McIntosh) and Jenny Flint (Catrin Stewart) – face the Whisper Men in *The Name of the Doctor*.



Far left: Missy (Michelle Gomez) as we first see her, in *Deep Breath* (2014).

Left: This purple costume was introduced in *Dark Water* (2014).

Bottom: Missy wears a necktie in *World Enough and Time* (2017).

→ We don't have the resources to have all those things manufactured; you have a tight budget within each episode, so you have to apportion where to spend the money."

Sometimes, even the vintage costumes for principal players can be assembled from hired elements, as in the case of John Hurt's War Doctor. Initially, this was also the plan for a character Howard has a special affection for – Missy, the first female incarnation of the Doctor's old nemesis, the Master.

"I *loved* Missy," he says, smiling. "Michelle Gomez was just brilliant. I'd loved her before, and when I knew she was coming to do *Doctor Who* I was thrilled. There was a line in the script saying she's 'kind of like an evil Mary Poppins'. I mean, what a gift! We took her to [costumiers] Cosprop, where we found the little heeled boots that are all laced up to the knee. She wore this black Edwardian jacket that was *really* tight, really structured on her corset; she had a collar that was sort of starched and really dug in, and we tried the masculine tie. It had all those sorts of little elements that made her look quite sadistic. And then we found this really bonkers little Victorian hat that was really tired, it was one of the last in the box and had a bit of fruit stuck on it and a flower. And she was just *it*. The umbrella was one that I'd had for many years, it was an original Victorian, but it was really kind a man's walking stick.

"We only really saw that one look, the black and white, in a sort of flashback, where she's in the garden, being slightly bonkers and serving tea. Rachel Talalay, the director of the later ones [2014's *Dark Water* and *Death in Heaven*], felt that was too severe; it was decided that Missy should have more colour. They were looking at things that were really quite bright – electric blue was the sort of colour they wanted, and I just couldn't do that. So we eventually settled on the purple. It didn't have the severity of the black and white, but it did still work. They were also worried about the tie, and whether we should have a brooch and that sort of thing. But essentially that was something that Michelle was able to manoeuvre in, and play with, and be her character."

> "There was a line in the script saying she's 'kind of like an evil Mary Poppins'. I mean, what a gift!"

Like the looks for the War Doctor, the Twelfth Doctor and Clara, Missy's was to have an enduring impact on the series; the purple suit created for *Dark Water* not only set the template for her next costume but reappeared in more recent episodes, including her swansong, *The Doctor Falls* (2017). Over half a decade after creating these memorable images, how does Howard feel about his run on *Doctor Who*?

"I loved being a part of it," he says. "I think that the Doctors that we had were all brilliant in their own right, and I had great scope. I loved that it was so much a time of transitions. I loved the 50th-anniversary episode [2013's *The Day of the Doctor*] with John Hurt, who for me was so perfect. I loved working with Matt, being basically handed the baton. With *Doctor Who*, you're always aware that you're the custodian of the show. And if at the end of the day people say 'Oh, I loved such-and-such an episode', then you think, 'Wow, that makes me feel really warm. I've sort of helped to be part of history, really.'

"Yes, I've got very fond memories," he concludes. "And I'm terribly proud of the contribution that I made." **DWM**

THE POWER OF THE MOBOX

PART ONE

SCOTT GRAY: Story & Art
JAMES OFFREDI: Colours · **ROGER LANGRIDGE:** Lettering
PETER WARE & MARCUS HEARN: Editors

... WHAT *IS* IT WITH YOU AND *THE BEATLES,* GRAHAM?
THEY WERE ONLY *THE GREATEST BAND IN HISTORY,* THAT'S ALL! C'MON, DOC, HOW ABOUT IT?
IF I HAD A *QUID* FOR EVERYONE WHO ASKED ME TO TAKE THEM TO *THE CAVERN* TO SEE *THE BEATLES,* I'D HAVE *SEVENTY-EIGHT QUID!*
SORRY, GRAHAM, I'VE USED UP ALL THE *DATES.* AND BUMPING INTO *MYSELF* GETS *VERY* EMBARRASSING...
DON'T YOU THINK YOU'D LOOK A BIT *OUT OF PLACE* ANYWAY, GRANDDAD, SURROUNDED BY A BUNCH OF *SCREAMING TEENAGE GIRLS?* TRY AND PICTURE IT...
OH, *CHEERS.* NEVER THOUGHT I'D BE *SORRY* TO HEAR YOU CALLIN' ME "GRANDDAD"...
IT'S *BEAUTIFUL*... SO *PEACEFUL.* WHERE DID YOU SAY WE WERE?
ACANTHA. NO INTELLIGENT LIFE EVER EVOLVED HERE, BUT THERE'S SOME *AMAZING* FLORA AND FAUNA...
IF THERE'S NO *INTELLIGENT LIFE,* WHO NAMED THE PLANET?
AH, *THAT'S* WHAT I LIKE TO SEE! *DEDUCTIVE THINKING!* TEN POINTS TO YAZ!
HANG ON, ARE WE BEING *GRADED?*
OF *COURSE* NOT, RYAN! THAT WOULD BE *VERY WRONG.* YOU'RE MY *FAM,* MY *TEAM,* AND I LOVE YOU ALL *EQUALLY.*
TEN POINTS, YAZ, WELL DONE.
ACANTHA IS PACKED WITH LOADS OF *VALUABLE MINERALS,* SO I'M AFRAID IT'S ATTRACTED A LOT OF *ATTENTION* OVER THE YEARS...
FROM *MINERS,* YOU MEAN?
WARNING
COLLAPSED
MINE
THIS AREA IS UNSAFE
LEAVE IMMEDIATELY
I HOPE NO ONE GOT *TRAPPED* DOWN THERE. THAT WOULD'VE BEEN *VERY* NASTY...
ZSST!
OW!
STATIC ELEC-TRICITY? THAT'S FUNNY...

VROOOOSH!
ATTENTION! YOU ARE IN A RESTRICTED AREA! STAY WHERE YOU ARE!
WHOA!
BUT THE SIGN SAYS "LEAVE IMMEDIATELY"! WISH THEY'D MAKE UP THEIR MINDS...
SHHRRSSSSSHHHH
VZZZZZ
OH, TRIFFIC...
MOBOX.
THEY LOOK LIKE WALKIN' CEMENT BLOCKS!
THEY'RE MEMBERS OF AN AGGRESSIVE, EXPANSIONIST EMPIRE. I WOULDN'T CALL 'EM EVIL, BUT THEY CAN GET A BIT RUTHLESS IF THE NEED ARISES...
DON'T SAY ANYTHING SARKY, THESE BLOKES CAN BE VERY TOUCHY...
HELLO, I'M THE DOCTOR! THESE ARE MY FRIENDS, GRAHAM, RY—
I DIDN'T ASK.
CAPTAIN R'TAKK, HEAD OF SECURITY FOR THIS SECTOR. WE SAW YOU IDIOTS WANDERING ABOUT...
DON'T YOU REALISE HOW DANGEROUS THIS PLACE IS? THIS WHOLE ZONE IS HIGHLY UNSTABLE. YOUR FLESHY LITTLE BODIES WON'T PROTECT YOU OUT HERE!
STUPID TERRANS! STILL ACTING LIKE YOU OWN THIS WORLD!

YOU LOT ARE ALL IN BIG TROUB —
CAPTAIN, THE SKY! LOOK!
KKRAAK!
IT'S A MAG-STORM!
THE SKY WAS CLEAR A SECOND AGO! HOW —
EVERYONE INTO THE FLYER! NOW!
WHY? WHAT'S HAPPENING?
ZRAAAK!
ZRAAAK!
ZRAAAK!
ZRAAAK!
ZRAAAK!
AAAH!
RYAN!!!

ZZAAAAK!
PUT US DOWN!
ZZAAKK!
ZZAAKK! ZZAAKK!
ZHOOOOOOM!
TAKE US BACK! MY GRANDSON'S STILL DOWN THERE!
SO IS ONE OF MY MEN, AND HE'S JUST AS DEAD. I WON'T SACRIFICE ANY MORE OF MY SQUAD ON YOU FOOLS.
TOP SPEED, M'KURR, GET US THE HELL OUT OF HERE!
AYE-AYE, CAP'N!
RYAN AIN'T DEAD! HE JUST TOOK A FALL! TAKE US BACK NOW!
CAPTAIN, PLEASE -- I'M SORRY ABOUT YOUR MAN, BUT WE CAN'T JUST LEAVE —
SHUT UP!
YOU SHOULDN'T HAVE BEEN THERE IN THE FIRST PLACE! THIS IS ALL ON YOU!
THIS WHOLE ZONE'S CURSED, I TELL YA! SIX HUNDRED DEAD FROM THE MINE COLLAPSE, AND NOW THESE FREAK STORMS!
THAT'S ENOUGH, M'KURR. JUST GET US BACK TO HUB TOWN.
WE'LL FIND HIM, GRAHAM. HE'LL BE OKAY.
HE WILL.
YEAH. THANKS, YAZ.
THE STORMS ARE REGULAR?
THEY SAY THE COLLAPSE WAS CAUSED BY SOME KIND OF MAGNETIC FIELD. NOW IT ATTRACTS THE LIGHTNING -- WHICH YOU WOULD KNOW IF YOU EVER BOTHERED TO READ THE SECURITY BULLETINS WE SEND TO EVERYONE IN THE COLONY.

LATER...
HUB TOWN DEAD AHEAD, CAP'N...
PUT US DOWN ON THE NORTH-WEST PAD, M'KURR, AND GET THIS CRATE REFUELLED. I'LL SEE TO THESE THREE...
WOW. THIS PLACE IS BUSY!
SO, THIS COLONY IS OPERATED BY HUMANS AND MOBOX?
OF COURSE. YOU JUST ARRIVED OR SOMETHING?
2 SPECIES 1 TEAM!
THAT'S RIGHT. HOW ABOUT GETTING US UP TO SPEED...?
THE COLONY USED TO BE OWNED BY A TERRAN ENERGY OUTFIT -- ICARUS INCORPORATED. WHEN THEY RAN INTO TROUBLE AND HAD TO MAKE CUTBACKS, THEY SOLD THE PLANETARY RIGHTS TO THE MOBOX EMPIRE.
LOTS OF TERRANS KEPT ON WORKING HERE. S'POSE THEY HAD NOWHERE BETTER TO GO.
CAPTAIN R'TAKK, I NEED TO TALK TO THIS COLONY'S GOVERNOR, RIGHT NOW.
YOU'RE HAVING A LAUGH. I'M ARRESTING YOU ALL FOR TRESPASSING...
NO, YOU'RE NOT. I'M THE DOCTOR, AN OFFICIAL INVESTIGATOR FOR THE TERRAN FEDERATION...
AND I WANT TO SEE THE MOBOX IN CHARGE.
The Doctor
Special Investigator
Access All Areas
UNITED TERRA

COME IN, COME IN! DELIGHTED TO MEET YOU ALL...
... WE'RE ALWAYS HAPPY TO WELCOME NEW FRIENDS FROM TERRA! WASN'T I JUST SAYING THAT THE OTHER DAY, RODNEY? "WE JUST DON'T SEE ENOUGH TERRAN OFFICIALS AROUND HERE!"
YES, GOVERNOR K'LASS.
PLEASE, ALL OF YOU, SIT DOWN! MY NEST IS YOUR NEST!
FEELS LIKE I'M BACK IN PRIMARY SCHOOL...
THANK YOU FOR SEEING US AT SUCH SHORT NOTICE, GOVERNOR.
MY TEAM AND I HAVE BEEN ASSIGNED TO OBSERVE THE TERRAN WORKERS -- MAKE SURE THEIR LIVING STANDARDS ARE BEING MAINTAINED, MONITOR THEIR MORALE, THAT KIND OF THING...
OF COURSE, DOCTOR, HAPPY TO HELP! THIS IS MY INVALUABLE PERSONAL ASSISTANT, RODNEY MINTO! YOU SEE? TERRAN AND MOBOX, WORKING HAND-IN-CLAW! HAH-HAH-HAH!
HELLO. I'M VERY —
RODNEY WILL BE AT YOUR BECK AND CALL!
YES. I —
JUST CALL HIS NAME AND HE'LL COME A-RUNNING!
SIR, ONE MEMBER OF OUR... TEAM -- MY GRANDSON -- HE WAS LEFT BEHIND IN THE JUNGLE. HE'S ALONE, HE COULD BE INJURED. PLEASE, I'M BEGGIN' YOU, WE HAVE TO FIND HIM!
F'LOKK'S SHELLS! IS THIS CORRECT, CAPTAIN R'TAKK?
THERE WAS A MAG-STORM, GOVERNOR, ONE OF MY MEN DIED. I HAD TO EVACUATE —
YES-YES-YES, BUT THE STORMS NEVER LAST LONG, DO THEY? TAKE THE DOCTOR'S ASSISTANTS BACK THERE AT ONCE AND LOCATE THE POOR YOUNG FELLOW!
I'D BETTER GO TOO, IN CASE HE NEEDS —
OH, NO-NO-NO, DOCTOR, I'M SURE YOUR ASSISTANTS CAN MANAGE. I INSIST THAT YOU STAY. YOU HAVE SO MUCH TO SEE.
YOU'LL FIND THAT WE'RE ALL ONE BIG HAPPY HIVE HERE...

WELL, YOU TWO GOT WHAT YOU WANTED...
... I HOPE WE DON'T ALL END UP REGRETTING IT.
WE JUST WANT RYAN BACK, THAT'S ALL.
WEATHER'S TURNING NASTY AGAIN, CAP'N. I'M GOING TO TAKE HER HIGHER AND AVOID THE CLOUDS. BETTER BUCKLE UP...
KRAAAK!
D'GAKK'S INNARDS, WILL YOU LOOK AT THAT! I'VE NEVER SEEN IT BUILD SO FAST!
IF WE GET UNLUCKY, WE'RE GONNA —
ZZAAAAKK!
SHZZZZ!
WE'VE LOST THE REAR THRUSTERS! WE'RE GOING DOWN!
SLOW OUR DESCENT!
HAVEN'T GOT THE POWER! WE NEED TO LOSE SOME WEIGHT FAST!
SHZZZZ!
ROOOSH!
YOU HEARD HIM! CHUCK OUT EVERYTHING YOU CAN LIFT!
SHREEEEEE!
COME ON, M'KURR! YOU'RE A DAMN GOOD PILOT, MAKE THIS WORK!
IT WASN'T ENOUGH, CAP'N! WE NEED TO DROP AT LEAST ANOTHER TWO HUNDRED POUNDS TO KEEP US IN THE AIR!

I'M SORRY.
HEY... WH-WHAT ARE YOU...
VRRRRRRRRRRRR
VROOAAARRRR!
YOU'VE DONE IT, CAP'N! I CAN STABILISE THE FLYER...
WE'RE SAFE!
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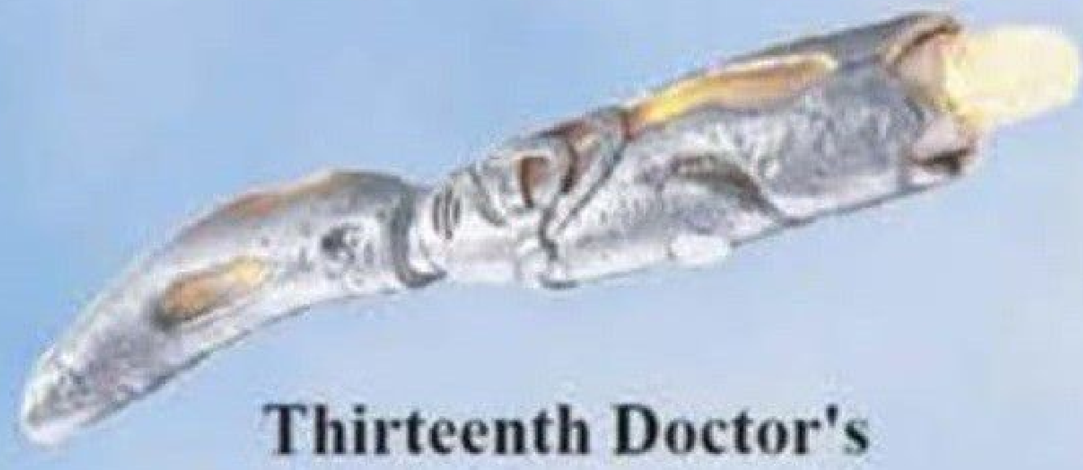

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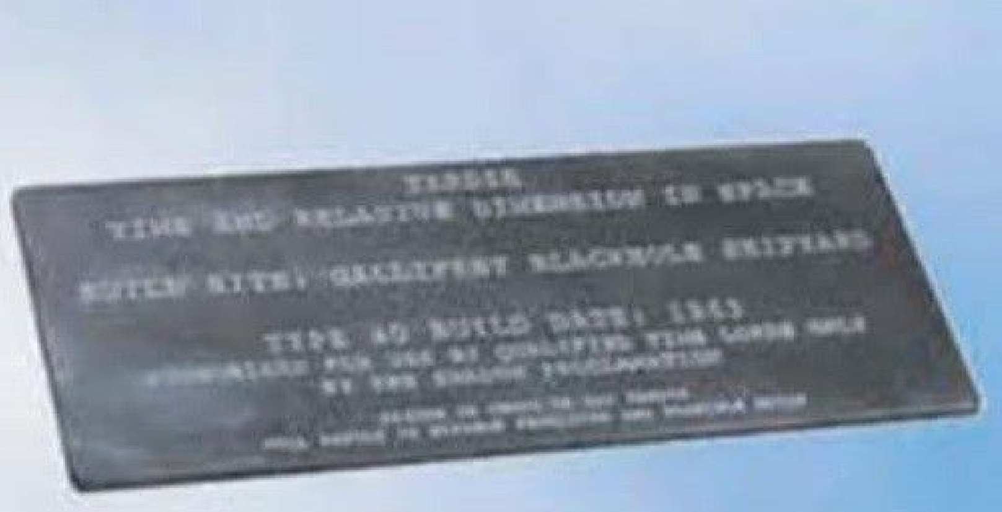

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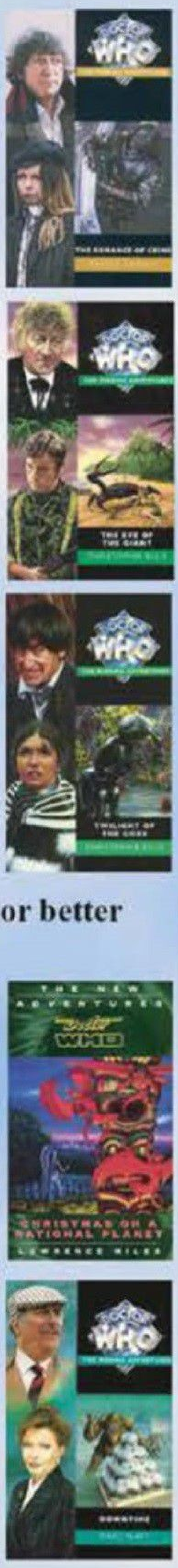

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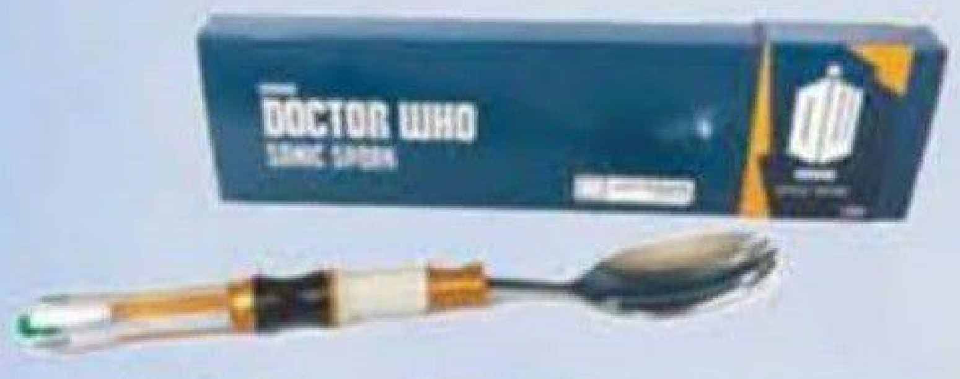
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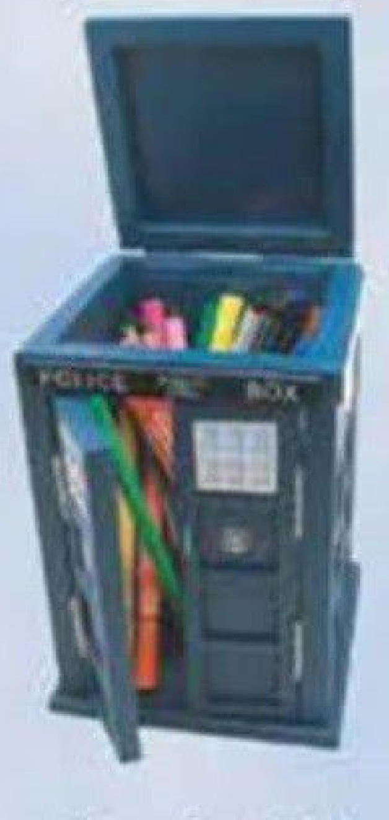

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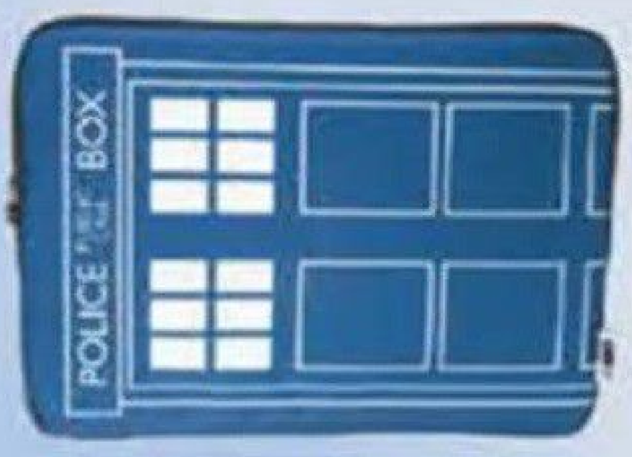
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THE TIME TEAM

A Different Side of Pertwee

Jon Pertwee's Third Doctor is renowned for being a debonair gent and a man of action. But he's also a whole lot more...

Compiled by **SIMON GUERRIER** • Photographs by **MARCUS HEARN** and **SIMON GUERRIER**

This issue's Time Team: Beth Axford, Christel Dee, Gerard Groves, Kezia Newsom, Zainab Sheriff

Zainab has only ever seen one Third Doctor episode (for the Time Team in **DWM** 529). Gerard, as a kid, bought a video of *Death to the Daleks* from a car-boot sale and has seen some Third Doctor stories since then. The others have seen a few more. What image do they have of Jon Pertwee's Doctor?

"Karate and capes," says Gerard.

"Velvet and frills," says Beth. "He's brave, macho, strong-willed – and has fluffy hair."

"He's a gentleman," says Christel. "He takes himself more seriously than his predecessors, who can be quite clownish."

"He's the Doctor most like a superhero," says Kez. "He's got a swagger."

"That's the word," says Christel, nodding. "He's James Bond. No, he's what Austin Powers aspires to be!"

Today, however, we've all joined Christel and her cats Biscuit and Hope to watch three episodes that will show some extra dimensions...

Below: Jon Pertwee as the Doctor, behind the wheel of Bessie.

Right inset: The Doctor receives unexpected visitors in *Doctor Who and the Silurians* (1970).

DOCTOR WHO AND THE SILURIANS EPISODE 7 (1970)

An atomic research project accidentally wakes a nest of creatures that once ruled the Earth, and who are now upset to find 'their' planet overrun by 'apes'. Episode 7 begins with the Doctor working on a cure for a plague that the Silurians have released to wipe out humanity...

GERARD: "It's funny seeing him in a lab coat, doing proper science at a desk."

A Silurian bursts in, using its third eye to blast the Doctor. He crumples, gurning.

CHRISTEL: "That's a famous gif!"

With the Doctor kidnapped, Dr Liz Shaw is left to decipher his notes. Zainab, studying to be a pharmacist, tuts.

ZAINAB: "He should write them so it's easy for his colleagues to understand!"

Meanwhile, the captive Doctor pleads with the Silurians for peace. But the Silurians then attack the human staff of the research centre.

Below right: Brigadier Lethbridge-Stewart (Nicholas Courtney) is briefed by Captain Hawkins (Paul Darrow) and Dr Liz Shaw (Caroline John).

ZAINAB: "It's good that they're not all awful, that there are ones who want peace."

Broadcast in 1970, the story is set a little in the future, so UNIT wear slightly futuristic uniforms and Liz is emancipated.

BETH: "The scenes where she explains things to the Brigadier are great. Women can be experts too!"

KEZ: "And she's not the only female scientist here."

Kez notes that the women all wear skirts. "Stylistically, they look great. But the other week I went to an exhibition about the designer Mary Quant, and even in the 1970s it could be scandalous for women to wear trousers."

The team gasp at the sight of the Doctor in white trousers and t-shirt, with a snake tattoo on his forearm.

BETH: "He's so suave!"

CHRISTEL: "And fit! We've not had a Doctor who's particularly muscly. But he looks..."

KEZ: "Buff. If I were in trouble, he's the Doctor I'd call to sort it out."

ZAINAB: "He's quite a presence."

Christel, who has her own tattoos, is fascinated by the Doctor's.

CHRISTEL: "You also see it when he's in the shower in his very first episode. He regenerated with a tattoo! How does that even work?"

The 1996 *Doctor Who* novel *Christmas on a Rational Planet* suggests he was tattooed by the Time Lords, to mark him as a criminal.

CHRISTEL: "Oh, I buy that!"

KEZ: "It's good for his Doctor. It adds to his swagger."

Having wrecked the Silurians' plans, the Doctor again tries to make peace. A Silurian refuses the offer and attacks him – but the Brigadier shoots it dead. Then the Doctor is back in his 'ordinary clothes': a cape and frilly shirt.

ZAINAB: "Now he feels over-dressed!"

KEZ: "Yes, I could imagine this Doctor in jeans and t-shirt all the time."

The Doctor and Liz head home, except that the Doctor's eccentric car, Bessie, breaks down.

GERARD: "What's he doing with this magic potion to fix it? This is really silly – and a completely different tone!"

The tone shifts again as explosions go off nearby: the Brigadier has broken his promise to the Doctor and blown up the remaining Silurians.

ZAINAB: "The Doctor looks so betrayed!"

The closing titles roll.

KEZ: "That's very abrupt. Where are the ramifications for the Brigadier?"

CHRISTEL: "I'd like a moment to process what just happened."

GERARD: "There should be an Episode 8!" →

Top left: An unusual look for the Doctor, in white t-shirt and trousers.

Top right: A publicity shot of the Doctor and the Brigadier.

Above right: The Doctor is delayed while he fixes Bessie...

Above left inset: ... and is appalled when he sees the Silurian base destroyed.

Below: Christel recreates a classic Third Doctor pose from 1975's *Doctor Who Monster Book*.

Above left: Zainab and Kez watch *The Time Monster* (1972).

Above right: Jo (Katy Manning) listens to words of wisdom from the Doctor in *The Time Monster* Episode Six.

Below: Katy Manning shows Gerard how to strike an action pose!

THE TIME MONSTER

EPISODE SIX (1972)

→ The Doctor and Jo Grant investigate a laboratory experimenting with time. UNIT's Sergeant Benton turns into a baby and the Brigadier is frozen in a single moment. The Doctor and Jo expose the culprit – the Master – and pursue him back through history to Atlantis.

CHRISTEL: "Oh, that's Katy!"

Christel's correct. Jo, played by Katy Manning in striking Atlantean hair and clothes, is shoved into a dungeon where the Minotaur awaits. The Doctor races to the rescue, getting past the guards with some deft martial arts.

ZAINAB: "I like that he does just enough to disarm anyone that stands between him and Jo – and no more."

CHRISTEL: "With all his physicality, Venusian aikido really suits this Doctor."

The team laughs as he uses his cape like a Spanish matador to outwit the monster.

KEZ: "Is he speaking Spanish, too? He knows everything!"

Having defeated the Minotaur, the Doctor and Jo find the crystal that's central to the Master's plan – but it's taken from them. The Master seems to rule Atlantis!

KEZ: "It's a shame the Master isn't dressed to fit in, with a big toga and wig. And bare-chested." Kez is then delighted by the Master charming Atlantean Queen Galleia. "He's openly flirting with a married woman!"

Things look bleak. The Doctor cheers Jo with a story from his childhood, about an old hermit who lived under a tree near the Doctor's mountainside house and taught him to see the wonder in ordinary rocks and flowers. The team is spellbound.

KATY COMES TO CALL

Before the team watch these episodes, they're joined by a very special guest who can tell them what Jon Pertwee was really like.

"I learned so much from him," says Katy Manning. "He taught me about life, and he had so many great stories – being in the circus, and vaudeville, and riding on the wings of planes. He was so adventurous and had great knowledge about so many things." She laughs. "And he taught me to never let the truth get in the way of a good story."

When we watch the Third Doctor on screen, how much do we see of the real Jon Pertwee? "There's always something of the actor, but the Doctor was a part Jon played. He took the role very seriously – it was his first ever serious role as an actor – and there was charm, wisdom, warmth and also great strength behind his performance. But I also remember the things you never see on screen: his nervousness and doubts."

Gerard is surprised to think of the super-confident Third Doctor being insecure. "That's not the word I'd use," counters Katy. "And I don't want to make a big issue of it, but acting puts you in a vulnerable situation. To get this performance so spot-on, you're bound to have uncertain moments. It was great to have people like [producer] Barry Letts and [script editor] Terrance Dicks, because they cared as much as we did about getting it right. We could all trust one another."

Kez asks how it felt to leave the series – because she finds Katy's final story, *The Green Death*, heart-breaking to watch. "Yes," agrees Katy. "It was difficult. Jon and I used to play and laugh in rehearsals, but not on that one. In studio, for those final moments, we couldn't even speak. But the less you say, the more powerful it is.

"I'll tell you something, though. I had this gorgeous flat in Chiswick at the time, and when we were doing *Doctor Who* Jon would pick me up from the corner on his way to the rehearsal rooms or TV Centre. And you get used to it, don't you? The day after we finished, I got up, went downstairs..." Her voice catches. "And I realised he wouldn't be coming. I went back up to my flat and just sobbed."

Above left: Jo bravely tackles the Master (Roger Delgado).

Above inset: Kronos the Chronovore (Marc Boyle).

Above right: The Doctor with his old friend and mentor K'Anpo (George Cormack) in *Planet of the Spiders* Part Six (1974).

ZAINAB: "I loved that. It's not pretentious; it feels like the most natural thing to share this with Jo to help her feel less afraid."

King Dalios tries to help the Doctor and Jo – but is hit by a guard and dies. The Doctor tells the queen and she turns on the Master. Regardless, the Master uses the crystal to unleash the monstrous Chronovore – a bloke in a white suit, helmet and wings. The team laugh.

KEZ: "It's like watching Greek tragedy on stage."

The Master escapes in his TARDIS, with Jo as prisoner. Leaving Atlantis to its fate, the Doctor pursues them. Can the team believe that Roger Delgado and Jon Pertwee are the same characters as played, decades later, by Michelle Gomez and Peter Capaldi?

GERARD: "Yes. They echo each other a lot."

CHRISTEL: "You really feel it's all one story. I love their relationship."

BETH: "It's *amazing* that the Doctor gets Jo to explain his plan – handing her the power to put the Master in his place."

The Doctor won't stop the Master for fear of hurting Jo, so she takes matters into her own hands. The team is stunned.

GERARD: "Is this her last ever episode?"

ZAINAB: "I absolutely love the notion that, to Jo, death is just another adventure."

But Jo isn't dead. She and the Doctor find themselves on a rainbow-coloured cloud, addressing a huge female face.

Left inset: The Doctor and Jo come face to face with Kronos (Ingrid Bower).

ZAINAB: "It's interesting that Kronos is beyond good and evil but also repays things as they see fit: debts of gratitude and of eternal torment."

The Master begs for mercy from Kronos and the Doctor speaks in his defence. When Kronos relents, the Master escapes in his TARDIS. But the Doctor justifies his decision to Jo: he wouldn't condemn anyone to torment.

ZAINAB: "I love the ethics here."

The Doctor and Jo return to their own time, where the Brigadier is no longer trapped and Sergeant Benton no longer a baby. Confused and apparently naked, he gets a big laugh from the team.

How does this episode compare to the last one?

KEZ: "The Doctor showed his muscles with the Silurians. Here he showed his brain."

GERARD: "An action hero would give the Master a right hook. That's completely not what the Doctor does."

CHRISTEL: "He's never cruel or cowardly. That's run through all of *Doctor Who*."

In fact, the words "never cruel and cowardly" were first used in the 1976 book *The Making of Doctor Who* by Terrance Dicks and Malcolm Hulke – respectively, the script editor of the Pertwee era and the writer of *Doctor Who and the Silurians*. The first edition of that book, which spoke of the Doctor as "never cowardly", was published a month before *The Time Monster* began broadcast.

CHRISTEL: "Wow, so it comes from this era! This is where *Doctor Who* gets its heart."

PLANET OF THE SPIDERS

PART SIX (1974)

At a meditation centre, ordinary men with super-powers try to break into a room where the Doctor and Sarah Jane Smith are speaking to the abbot, K'anpo.

BETH: "The Doctor has so much hair! It's completely out of control compared to that first episode we watched today."

K'anpo helps the Doctor to see the huge spider clinging to Sarah's back.

CHRISTEL: "Was the beetle in *Turn Left* inspired by this?"

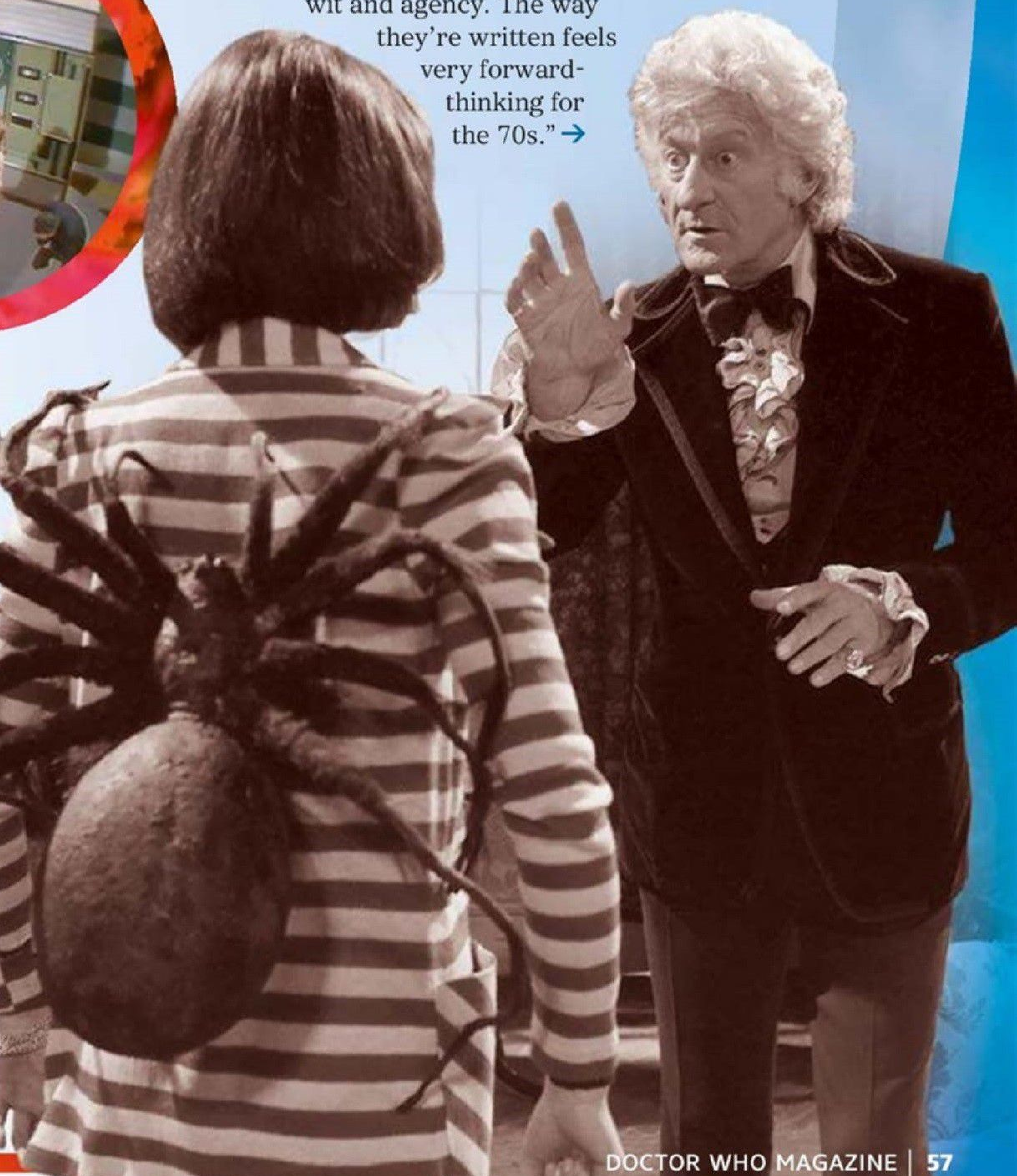
ZAINAB: "And the Dalek creature in *Resolution*?"

KEZ: "Sarah Jane always gets taken over. But Lis Sladen is so good at it!"

GERARD: "Yes, you can see Sarah inside, trying to get out."

With the help of a special crystal, Sarah defeats the spider. She apologises for being taken over – but the Doctor says she should be proud of breaking free.

BETH: "We've seen all three of this Doctor's companions today, and each has incredible wit and agency. The way they're written feels very forward-thinking for the 70s." →



Below: The Doctor attempts to free Sarah Jane Smith (Elisabeth Sladen) from the power of the Queen Spider.

Above left: The newly regenerated K'Anpo (Kevin Lindsay).

Above right: The Great One in her Cave of Crystal.

Right inset: The Third Doctor's final moments.

Below: Beth discovers that she has something on her back!

→ **GERARD:** "And I like Jon Pertwee. The way he speaks and the things he's saying are just like Alan Watts." The team don't know who that is. "He was huge in the 1960s, lecturing on Zen and translating eastern philosophy. Recordings of him on YouTube blew my mind when I was in my teens."

Gerard is on to something. Barry Letts – producer of the Pertwee era of *Doctor Who*, as well as director and co-writer of this particular story – was inspired to take up Buddhism having read Watts' 1961 book, *Psychotherapy East and West*.

The Doctor introduces Sarah to his own guru: K'anpo is the hermit he told Jo about in *The Time Monster*.

CHRISTEL: "That is brilliant. Like I said, it's all one story."

The Doctor didn't immediately recognise his friend because K'anpo has "regenerated" – the first use of the word in *Doctor Who*. K'anpo says the Doctor must return the crystal to the planet of the spiders. The Doctor is terrified but bravely goes to face his fear. Meanwhile, the ordinary men attack and kill K'anpo – who regenerates.

GERARD: "This is good for explaining the process to new audiences."

KEZ: "It's the first time it's *ever* explained."

The Doctor faces the Great One, an enormous spider in a cave.

CHRISTEL: "It's nice to have a female villain for once."

Just as the Doctor tries to explain, the crystal kills all the spiders. The Doctor escapes into the TARDIS... But at UNIT HQ, he's not been seen for weeks.

KEZ: "This is really hard. They think the Doctor's dead."

It's worse when the TARDIS materialises and out staggers a very ill-looking Doctor.

GERARD: "He says the TARDIS brought him home. Earth, and these people, are home to him now."

Awe-struck, the team watch the Doctor die. Then K'anpo appears, floating in mid-air, and there's a welcome comic note as Sarah tries to explain who he is to the Brigadier. With a nudge from K'anpo, the Doctor regenerates...

BETH: "I adored that."

GERARD: "It was great. And Pertwee was so good."

KEZ: "Heroic but vulnerable."

CHRISTEL: "You know, he's not James Bond at all. I mean, he does all the action stuff and he looks cool. But he's a much better man." **DWM**

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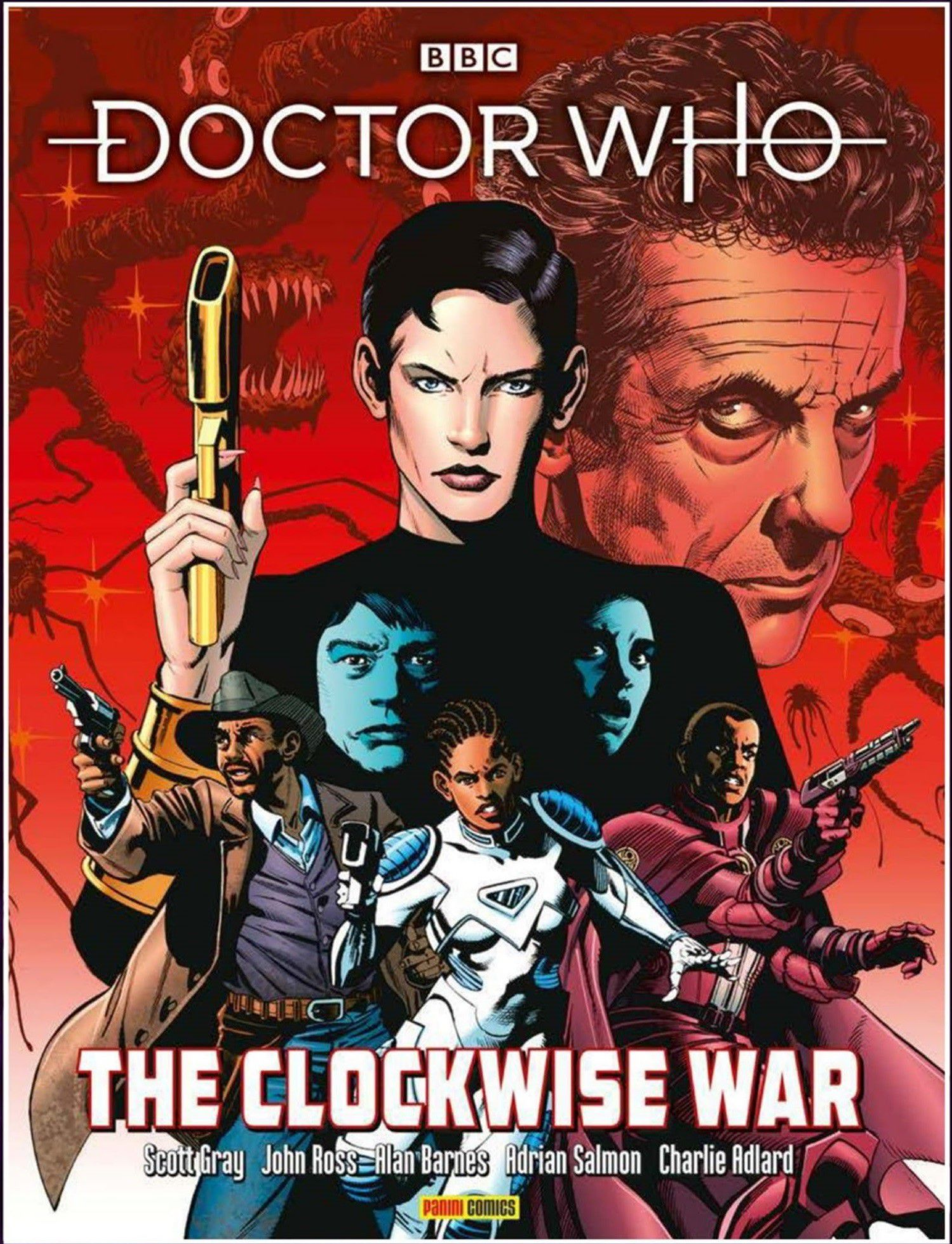
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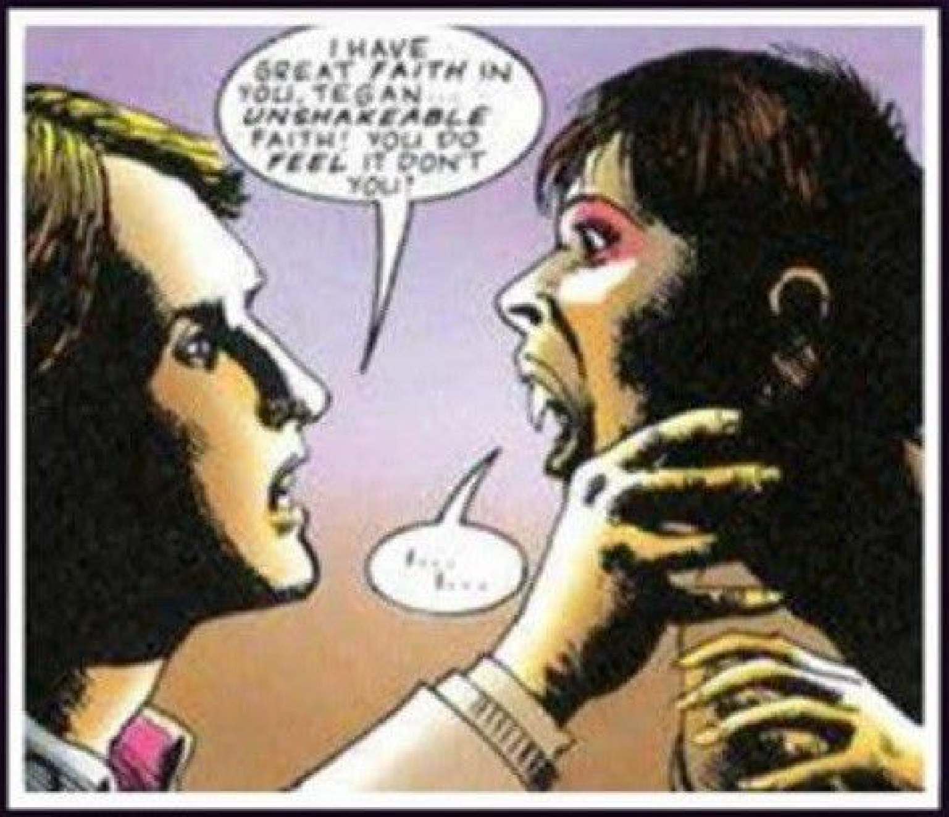
I HAVE GREAT FAITH IN YOU, TEGAN... UNSHAKEABLE FAITH! YOU DO FEEL IT DON'T YOU?
I... I...

I DON'T THINK THIS IS UNICEPTOR, K9.
AFFIRMATIVE, MASTER.

LEELA, PAY ATTENTION! I SAID—
CHUNK

IT IS ONE OF THE ELDER HORRORS-- IT HAS NO RIGHT TO EXIST IN THIS AGE!
ONE PARASITE LEECHING ANOTHER. VORTIS REALLY HAS SPAWNED SOME NIGHTMARES.

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Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

Time Heist

The Doctor and his team embark on a seemingly impossible mission to rob the most secure bank in the galaxy...

Feature by **ALAN BARNES**

Visual quotations from favourite movies litter the films of writer-director Quentin Tarantino, highlighting "his reliance on movie culture as his principal reference framework" – at least, according to the authors of the long-outdated and out-of-print reference book *Tarantino: A to Zed*. (A pair of chancers called Barnes & Hearn; whatever happened to *them*?)

So there's a pleasing sense of 'the biter bit' about much of *Time Heist*, which begins with the Doctor's sidekick Clara dressed in an untypical dark suit, white blouse and black tie combination, ready for a night out with a real-life Mr Pink. Given Danny's surname, is it not possible that Clara's chosen to indulge in a cosplay inspired by the near-identical suits worn by the colour-coded gang members, like the other Mr Pink (Tim Roth) in Tarantino's 1992 heist picture *Reservoir Dogs*?

If so, perhaps she's got the sound of the 1969 George Baker Selection track *Little Green Bag* playing in her head when, not long afterwards, she finds herself part of a sharp-suited gang strutting in slo-mo on their way to rob the Bank of Karabraxos, very like the presumed 'Dogs' in the famous opening titles to the very same film.

And if she'd read *A to Zed* – look, you never know – she might have paused a short while earlier when she saw a weird golden glow emanating from the inside of a mysterious briefcase. Because various of the protagonists in Tarantino's time-twisted *Pulp Fiction* (1994) are employed to fetch and carry another mysterious briefcase; its unseen and unexplained contents cause those who open it to be bathed in – guess what? – a weird golden glow...

There's more to *Time Heist* than nods to Tarantino movies, though. It reminds *The Fact of Fiction* of several *other* cult heist movies, too... as we'll see. "I steal from every single movie ever made," Tarantino once confessed with characteristic chutzpah. "I steal from everything. Great artists steal..."

Great TV programmes, too.

There's more to Time Heist than nods to Tarantino.

Above: The Doctor (Peter Capaldi) and Clara (Jenna Coleman) approach the Bank of Karabraxos.

Opposite page top: Ms Delphox (Keeley Hawes).

FIRST BROADCAST: 20 September 2014

In Clara's flat...

00m 22s The Doctor (Peter Capaldi) suggests taking Clara (Jenna Coleman) to Brighton. According to *The Leisure Hive* (1980), his fourth incarnation (Tom Baker) twice failed to attend the opening of George IV's Royal Pavilion circa 1851 – so does he have a third attempt in mind?

01m 18s The TARDIS telephone rings, leading the Doctor to allude to the last time this happened – after Clara was given his number by some as-yet-unidentified woman in a shop, as described in *The Bells of Saint John* (2013). Like the Doctor says, we still don't know who that was – and we won't find out before this season's finale, *Death in Heaven* (2014).

Early versions of the script open differently. The fourth draft, dated 11 December 2013, began with the Doctor convincing Clara to join him on a trip to a dark nebula prior to her night out. Entering the TARDIS, however, the two of them were shot by a masked man using what were later revealed to be tranquillising bullets...

Suddenly, the Doctor and Clara find themselves around a table in a darkened basement...

01m 55s ... along with two others, each of them clutching amnesia-inducing memory worms, as used by the Eleventh Doctor (Matt Smith) in *The Snowmen* (2012) – which ought to give both the Doctor and Clara a big clue to the identity of the person who's brought them here.

In *The Snowmen*, the Doctor said that touching a worm causes one to lose around an hour's memory; if true, that would mean he answered the TARDIS telephone approximately 60 minutes ago.

02m 11s Those others are the cybernetically augmented human Psi (Jonathan Bailey) and the self-confessed mutant Saibra (Pippa Bennett-Warner). How they came to be here was illustrated in the fifth draft, dated 7 January 2014 – which began with Psi, newly released from prison, hacking an ATM before being picked up by a cab and being gassed unconscious. Then a face-changing Sabra (sic) was seen stealing a van, only to be gassed at her hideout. In this version, the Doctor and Clara weren't shot on entering the TARDIS; instead, they, too, succumbed to gas.

Recordings of their own voices emanate from an attaché case on the table, saying they've freely agreed to wipe their memories. Past Doctor tells Clara to change her shoes – so did they pause the recording in order for Clara to return to the TARDIS to do so?

03m 57s Via screens inside the case, a shadowy individual who calls himself 'The Architect' introduces the four to the ultra-secure Bank of Karabraxos. (Early drafts named the bank 'Fortuna-Vega'.) The mystery of the Architect's identity underpins much of *Time Heist* – reminding *The Fact of Fiction* of how the mystery of shadowy criminal mastermind 'Keyser Söze' underpins heist movie *The Usual Suspects* (1995). Not to mention how the gang in the sci-fi 'memory heist' movie *Inception* (2010) also has a member referred to as their 'Architect' – Ariadne (Ellen Page).

04m 21s An imposter is seen to fail a DNA breath test, causing her and her associate to be incinerated by flamethrowers. This is all we'll see of the security check area, since a whole scene showing the Doctor and friends bypassing said check was cut in post-production (see **07m 18s**).

05m 11s "You will rob the Bank of Karabraxos," declares the Architect. As scripted, the pre-credits sequence ended here, with the door splintering. Stage directions proposed a 'hero shot' here, as the Doctor called out: *"Run!!"*

05m 14s Any heist movie, co-writer Stephen Thompson told **Doctor Who Magazine**, boils down to "a battle royal between two minds: the leader of the heist gang, and somebody who represents the establishment that they're trying to break into. Can the person who runs the establishment anticipate what the burglars are going to do or not?" Hence the creation of bank security head Ms Delphox (Keeley Hawes) – aged 50-plus in early versions of the script.

Keeley Hawes was cast at director Douglas Mackinnon's suggestion, since he'd recently directed the first three episodes of the second series of *Line of Duty* (2014), which had introduced her as corrupt (or not?) copper Lindsay Denton. She wasn't the only actor considered, however. In 2017, Michelle Gomez – Missy from *Dark Water* (2014) on – told *radiotimes.com* that she'd been offered an audition for Ms Delphox but wasn't available: "I thought that was my only chance to be on the new *Doctor Who* and I was gutted. So I was moved to write to Steven [Moffat] saying I was such a huge fan and if in the future he ever needed someone for a razor-cheek-boned villainess then it's me..."

06m 58s This single corridor-set scene – in which the Doctor concludes that a slide from the attaché case contains particular human cells for shape-shifter Saibra to copy – represents a considerable diminution from the third draft, dated 26 November 2013. There, the Architect's briefing led to the gang boarding a space shuttle. Dropped via lines onto the planet's surface, the four escaped armed guards and ended up hiding in a warehouse, where they found a suitcase labelled '00', the number given to Sabra (sic); it contained everything she needed to steal a particular someone's identity.

07m 18s With Saibra disguised as a human customer (Trevor Sellers), the gang lines up outside the bank... but the next scene was dropped in post-production, presumably for time. This would have shown the gang's arrival beside the security check area, described as "a translucent box staffed with armed guards" (as can be seen in fan-taken filming photos available to view at *TinyURL.com/KarabraxosSecurity*). "Sublime classical music" played in the background as a computer voice welcomed Saibra's adopted identity, Mr Porrima (whose name is never spoken in the finished programme). "It's our pleasure →

Essential Info

▶▶ The concept of a *Doctor Who*/caper movie cross had been in showrunner Steven Moffat's mind for several years prior to 2013, when he handed the idea to credited co-writer Stephen Thompson – previously responsible for *The Curse of the Black Spot* (2011) and *Journey to the Centre of the TARDIS* (2013), plus episodes of Moffat and Mark Gatiss' modernised *Sherlock* (2010-17).

▶▶ Returning director Douglas Mackinnon recorded *Time Heist* as the second half of a two-episode block, following *Listen* (2014). The shoot began with the banking floor sequence, recorded at the series' regular Roath Lock home on Monday 3 March 2014. TARDIS interiors and the brief private hospital insert, featuring the aged Madame Karabraxos, followed the next day. Six days in total were spent at the disused (and since demolished) Kimball Electronics factory on Western Avenue, near Bridgend – where various vault and corridor sequences, along with the telling room, Delphox's office and Danny's classroom scenes, were mounted between Wednesday the 5th and Friday the 7th, then Monday the 10th to Wednesday the 12th.

▶▶ Fleeting flashbacks to the Doctor meeting Psi, Saibra and Mr Porrima, plus the bank approach, were recorded at Cardiff Bay on Thursday 13 March, before cast and crew returned to Roath Lock, where the Karabraxos' private office (ie, private vault) scenes were recorded over two days, with the safety deposit booth sequence following on Monday the 17th. Next, Cardiff University's then brand-new Haydn Ellis Building – a location previously featured in *Sherlock: His Last Vow* (2014) – hosted the (mostly deleted) security check scenes, with Bute Park standing in for the green planet glimpsed towards the episode's end. Clara's flat scenes for both *Time Heist* and *Listen* were recorded at Roath Lock on Wednesday the 19th, before various service level scenes were mounted at Uskmouth Power Station in Newport – last seen in *Into the Dalek* (2014) – on Friday the 21st. One final Roath Lock day was needed to mop up (later cut) Clara's mind interiors, among others.

Left: Co-writer Stephen Thompson.

Below: Recording on location in Uskmouth Power Station.

→ to know your business," the voice told 'Porrima'. "Please exhale naturally so we can verify your identity. Warning: any attempt to fake molecules and you will be incinerated." Nervously, 'Porrima' gave the required sample – and there followed a tense moment before the voice declared: "Welcome back, Mr Porrima…" (In the third draft, a robot instead took a blood sample from 'Mr Eridanus' of the Sutrix System – actually Sabra [sic], accompanied by 'his' bodyguard, the Doctor.)

In the readthrough script – Draft 9, dated 10 February 2014 – the four were then admitted into a descending elevator. Personalised messages appeared on its translucent walls: "GOOD TO HAVE YOU BACK, MR PORRIMA – 2571 HOURS SINCE WE LAST SAW YOU, TOO LONG – MAY WE INTEREST YOU IN OUR NEW INVESTMENT OPPORTUNITIES?" Unsettled, 'Porrima' murmured that it was "too quiet in here" – causing the computer voice to ring out. "Allow me to search my idiom library and tailor a conversation to your needs," it declared. "How's your latest merger?" Panicky Porrima had no idea how to respond – but Psi came to 'his' rescue, making his "fingers dance at his side" and causing a web page to be projected, from which Porrima read: "Deal's holding. All 17 planets in place." At which point, the lift reached its destination…

07m 30s The gang step out onto the banking floor, where – as directed – "A select clientele of super-rich CUSTOMERS swan about the place, attended by obsequious STAFF…" Production documentation named many of these customers after fashion-world celebrities, including Naomi Campbell (Nyomi Lenny), Helena Christensen (Samantha Bennett), Kate Moss (Samara Matthews) and Vivienne Westwood (Maggie Bainton).

Originally, the omnipresent computer voice was to have instructed the Doctor's crew to follow a digital route flowing from their feet across the floor, visible to them alone: "Do not deviate from your personalised route map, for your own convenience and on pain of death."

An alarm sounds, and Ms Delphox leads the chained-up Teller – an alien telepath – onto the floor. It sniffs out criminal intent… and soon reduces a customer's brain to 'soup'.

08m 46s In early drafts, the Teller (Ross Mullan) was ensconced in a wheelchair, wearing specialist breathing apparatus that fed him his own luminous gases – giving him "the odd appearance of an invalid".

As scripted, after the guards dragged the brain-drained customer (Junior Laniyan) away, the Doctor told the rest of his crew: "From now on everyone think quietly."

11m 47s Clutching a printout, Ms Delphox tells a guard (Mark Ebulue) that the brain-drained customer wasn't the guilty party, after all – but how does she know this? Because, in the edited-out opening part of this scene, the guard told her that they've "reviewed the data" and handed her the printout, indicating that "Four breathers… made it on to the planet surface."

13m 12s On the grounds that his eyebrows put him in charge – an allusion to the "mighty eyebrows" dialogue in *Deep Breath* (2014) – the Doctor decides to activate the 'bomb' found in the attaché case delivered to 'Porrima' in Deposit Booth 714. In the readthrough draft, his decision was prompted by the guards outside triggering the lock, meaning the booth will open in 30 seconds' time: "Which simplifies the choices… Fingers in ears!!" he warned his friends.

14m 10s The device has turned out to be a "dimensional shift bomb" and it's created a hole in the floor. On screen, the Doctor can be seen inside the hole, sealing it up moments before the guards enter. The rest of the team are in a separate part of the back infrastructure… and how they got there so quickly is anyone's guess.

In the shooting script, dated 20 February 2014, the resealing took place on the service level beneath, with the Doctor telling Clara that he'd said it would be fine. Stage directions had Clara glaring at him: "Did you know? Or did you just need to know?" she demanded.

The subsequent dialogue about how "a thing will probably happen" wasn't in the shooting script, however. There, the Doctor instead told Saibra that the Architect wanted them to keep moving: "Rats in a drain. You light a fire at one end – all they can do is run the other way to escape. Psychology." Clara

Left: The Teller (Ross Mullan) turns the brain of a customer (Junior Laniyan) into 'soup'!

Top: A disguised Saibra (Trevor Sellers), the Doctor, Clara and Psi (Jonathan Bailey) step out onto the banking floor.

Opposite page above: Psi attempts to open the locks of the vault.

insisted, however, that the Architect knew the Doctor's psychology: "Bloodhound – give it a scent, it'll never stop chasing, whatever the cost." She wasn't interested in finding out who the Architect was: "This isn't a mystery for you to solve, Doctor, it's life and death." The Doctor brightened: "Yeah, but it is also a mystery." Here, Clara's stage direction calls this "one of those moments when she remembers that he's quite mad."

15m 50s Another case left by the Architect contains six "atomic shredders" – like "fat digital hypodermics". In the readthrough script, they numbered four and were found alongside "a jar containing four little pills". Sniffing the opened lid, the Doctor wondered if these were "Processed neurons in tablet form?" – and pocketed them. (We'll discover what this was all about at **39m 43s**.)

16m 10s "Warning. Intruders detected," declares a computer voice from all around – which seemingly prompts the Doctor to suggest to Saibra that they "go and investigate". Investigate what, exactly? (In the shooting script, they instead heard "A strange feral moaning up ahead in the shadows" – but this appears to have been amended in post; perhaps it didn't sound right in the edit?) In the readthrough version, Saibra asked "Why me?" – which drew the Doctor's response "Because you want a word in private" followed by (according to the stage directions) a facial expression from Saibra meaning "damn it, he's right".

17m 00s Meanwhile, Psi recharges his drained batteries – telling Clara how, in prison, he deleted his memory of his family to protect them. Clara saying "I'm sorry" was cut in editing, as was Psi's response: "Means a lot from you. I've known you for an hour and 12 minutes – you're my oldest friend." He winked at her, "trying to lighten the mood" – but "CLARA stares at him, the sheer loneliness of that, impacting..."

(This scene was significantly overhauled from the readthrough draft, in which Psi explained how he was "wanted in nine galaxies" – which is why he deletes his memory of "Anyone who helps me, anyone I... love." That's terrible, said Clara. "Breaks my heart," he told her. "I still have one of those." Then, after saying Clara is his oldest friend, he added: "But don't worry. You won't be for long.")

17m 47s "Could you trust someone who looked back at you out of your own eyes?" Saibra asks the Doctor. In the shooting script, having removed her glove, she made her point by seizing his hand – and, just for a moment, the Doctor saw his own "appalled" face reflected back at him. "That's how your pity looks," the mutant told him.

19m 27s Fleeing guards, the gang have found themselves in the telling room (as stage directions name it) – where the dormant Teller locks on to Clara. On screen, the reason why isn't entirely clear. As scripted, she began to inch away from the monster... but accidentally nudged a chair, which clattered to the floor: "Oops."

> **"This isn't a mystery for you to solve, Doctor, it's life and death."** CLARA

A significant recurring element was dropped from the finished programme. As scripted, after telling Clara to keep her mind blank so as not to wake the Teller, the Doctor added: "Picture something, and block your thoughts." Clara replied, not unreasonably: "*Picture what??*" After a moment's flailing, the Doctor told her: "Close the case!" Clara shut her eyes, and we saw (according to the script) *"what's inside her mind... The attache case on the table in the basement, fully opened... With super-speed, the case slams shut. Dormant, silent. Safe!"* As the Teller's antennae locked onto Clara, the Doctor urged her to keep her imagined suitcase tightly shut – but in Clara's mind, the case was *"shuddering and shaking... THE TRUTH! THE TRUTH is trying to come out... One by one the elaborate locks* [on the case] *start to spring... The light glowing from with in* [sic]... *In her mind it's opening and the truth about their mission is flooding out –"*

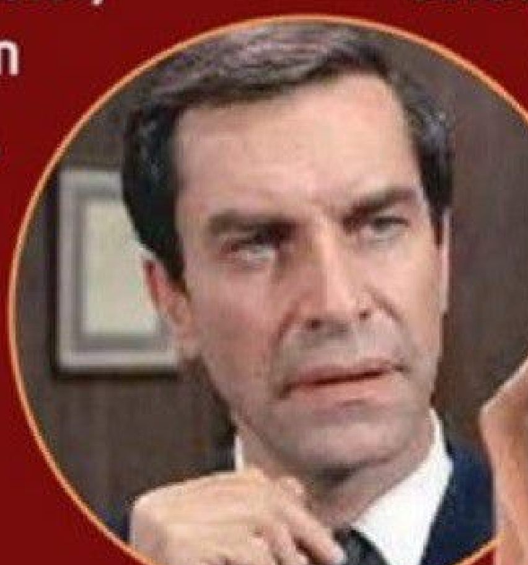
The Doctor, Clara and Psi escape via a grille – but when the Teller locks onto Saibra, the Doctor gives her one of the shredders, so she can dissolve herself!

22m 14s Psi berates the Doctor for his "detachment" over Saibra's death – but that's the complete opposite of the Doctor's reaction in the shooting script, prior to a very late rewrite. There, when the Doctor exited the grille he was described as "more sombre, and under that, more angry than we have ever seen him. He kicks the discarded grill [sic] on the floor – then, in an explosion of rage, he snatches it up, smashes it against the wall." Calming slightly, he told Clara: "I don't kill people!! ... I do anything before that, I look for any other way –" Clara began to say that he didn't kill →

ZY-GONE!

The Doctor and Clara's criminal confederates are rooted in crime-caper archetypes. Shape-shifter Saibra, for example, is the sci-fi equivalent of the 'master of disguise' typified by actor/ make-upmaestro Rollin Hand (Martin Landau), a recurring presence in the original *Mission: Impossible* series (1966-73).

In early drafts, Sabra (sic) was half-human, half-Zygon – ie, related to the shape-changing species recently reintroduced in *The Day of the Doctor* (2013). She became a mutant as the script developed: in the seventh draft, dated 21 January 2014, she told the Doctor that she was created in a lab. ("Healthy embryo re-programmed – warped! Turned me into what you see...") On screen, solitary Saibra queries the Doctor's description of her ability as a "gift" and explains why no one can touch her: "If they do, I transform." Arguably, then, she's not unlike the Marvel Comics X-Men mutant Mystique, a villainous mimic, and her adoptive daughter Rogue, who absorbs and duplicates human attributes through physical contact.



Far left: Martin Landau as Rollin Hand in *Mission: Impossible*.

Far left below: Rebecca Romijn as Mystique in *X-Men* (2000).

Left: Saibra (Pippa Bennett-Warner) in her original form.

→ Saibra. “No, listen to me!!” he interrupted. “*I don’t kill people!!* I need you to remind me of that… when I meet the Architect.”

23m 26s With Psi needing time to crack the 24 ciphers on the main vault door, the Doctor and Clara decide to split up in an effort to prevent the Teller locking on to their brain signals. In the third draft, Psi instead tried to navigate the Doctor and Clara through an area so bright, they had to pick their way through laser beams blindfold, then along a corridor subject to a “carpet absorption field”, and finally past miniature robot sentinels that floated in the air.

23m 43s Clara asks Psi not to use the atomic shredder given to him by the Doctor. In the script, after her “Promise me”, she acknowledged a Psi line trimmed out around **17m 00s**: “I’m your oldest friend.” Psi, though, said that he lied to her: “There was a girl on Thoros Alpha I knew for two hours, 12 minutes” – Thoros Alpha being the twin to Thoros Beta, planet of the Mentors, as seen in the sky above the TARDIS landing site in Part Five of *The Trial of a Time Lord* (1986).

24m 44s Cut from the corridor scenes: Clara trying to ward off the Teller by summoning up the image of the locked attaché case. But again, the locks begin to spring open…

25m 50s To distract the Teller, Psi downloads images of thieves into his brain: “Every famous burglar in history is hiding in this bank right now in one body. Come and feast!”

Stage directions called for pictures of so-called ‘Great Train Robber’ Ronald Biggs (1929-2013), criminal couple Bonnie Parker (1910-34) and Clyde Barrow (1909-34), and highwayman Richard ‘Dick’ Turpin (1705-39) to feature here.

On screen, however, we see falsified mugshots of, in order: Depression-era gangster John Dillinger (1903-34), bank robber Charley Arthur ‘Pretty Boy’ Floyd (1904-34), a telepathic alien Sensorite, introduced in *The Sensorites* (1964), alien bodysnatcher Androvax, introduced in the *Sarah Jane Adventures* serial *Prisoner of the Judoon* (2009), Prohibition-era gangster George ‘Bugs’ Moran (1893-1957), gunslinging cyborg Kahler-Tek from *A Town Called Mercy* (2012), a facially scarred Terileptil ex-con from *The Visitation* (1982), and the rogue Time Agent known as ‘Captain John Hart’, introduced in *Torchwood: Kiss Kiss, Bang Bang* (2008).

Next comes chainsaw-toting Abslom Daak, introduced in the *Doctor Who Weekly* comic strip *Abslom Daak… Dalek-Killer* (1980), followed by a Martian Ice Warrior as seen in *Cold War* (2013) – but given the Warrior’s place in the sequence, plausibly this could be Daak’s confederate Harma, introduced in *Star Tigers* (1980).

A Raxacoricofallapatorian comes after that, specifically labelled ‘Slitheen’ – ie, a member of the clan introduced in *Aliens of London* (2005) – followed by a *Torchwood* Weevil, and lastly the time-meddling *Sarah Jane Adventures* adversary the Trickster, introduced in *Whatever Happened to Sarah Jane?* (2007).

26m 10s As the Teller approaches, Psi calls out to Clara – but what he says is a contraction of the scripted version. After saying “it might not be worth much” he told her that “you’re the prettiest woman I ever met” – before continuing with his on-screen speech, “When your whole life flashes in front of you…”

Activating his shredder, Psi screams – in expectation of experiencing agony, probably, since he didn’t hear the Doctor tell Saibra that the process was painless.

A solar storm trips the last of the vault locks… so the Architect is from the future, and is manipulating the Doctor et al to rob the bank when it was vulnerable in his past.

29m 19s Entering the vault, the Doctor tells Clara that they couldn’t have used the TARDIS to get here because the solar disruption “would have made navigation impossible” – not, in fact, a contrivance to cover a plot hole, but a callback to *The Rebel Flesh* (2011), in which a solar tsunami was seen to cause the ship’s gyrator to become disconnected, sending it off course.

In the readthrough draft, Psi successfully opened the vault door, but the atomic locks on each of the thousands of individual safes beyond remained unbreakable… until the solar storm struck, causing all those safes to swing “wide open in eerie unison”.

31m 34s Captured by the Teller, the Doctor and Clara have been brought before Ms Delphox, but the solar storm is getting worse… as was also pre-empted by *The Rebel Flesh*, which established how said events progress: “The first waves come in pairs. Pre-shock and fore-shock.”

33m 04s The guards left to execute the pair have turned out to be Saibra and Psi – alive!

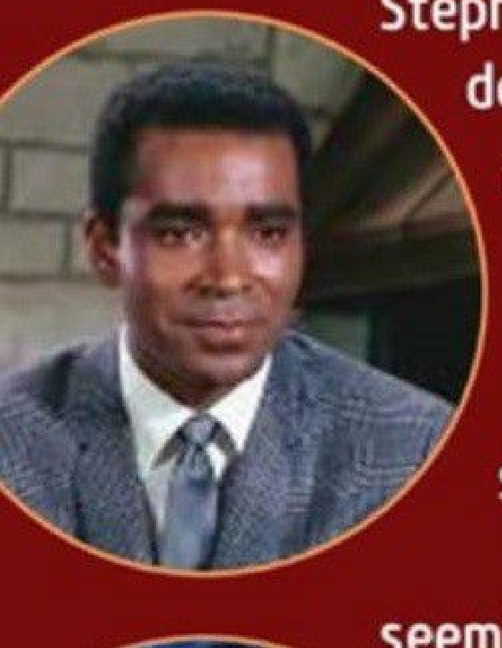
This scene was heavily cut in editing. In the script, Saibra told the Doctor: “Not dead, alive, that’s us.” Added Psi: “We should have t-shirts.” Then, after Psi revealed that the shredders had in fact teleported them to an escape ship in orbit containing a big blue box, the Doctor exploded into “joyous, leaping-about madness… a lightning flash on a darkling plain”. This, he said, was “*brilliant!! … superb!!* And I haven’t said ‘superb’ since the Renaissance! And I was *lying!* And he said a funny thing about t-shirts – *best day ever!*” Having stopped short of giving Psi a chest bump and a high-five, he said he could kiss Saibra. “You’d be kissing yourself,” she told him. “*I know!!!*” he replied. Having caught Clara’s expression,

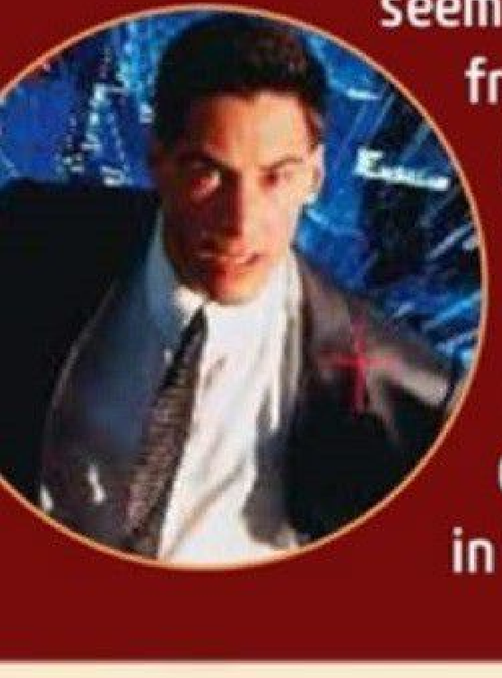
PSI-DEKICK!

Self-confessed hacker/bank robber Psi – a computer-augmented human with a mainframe in his head – is rooted in what co-writer Stephen Thompson described to **DWM** as the classic heist-movie trope of the “computer whizkid [who] can blow the systems in the bank”.

Like Saibra, Psi would seem to be descended from characters in the *Mission: Impossible* franchise: from electronics expert Bernard ‘Barney’ Collier (Greg Morris) in the original 1966-73 TV show, and his latterday film series counterpart, hacker Luther Stickell (Ving Rhames). Professor Peach (Benny Hill) in *The Italian Job* (1969) might be a distant ancestor, too.

Arguably, though, Psi would seem to more closely resemble ‘Johnny Mnemonic’ (Keanu Reeves), the title character in the 1995 big screen adaptation of a William Gibson short story. A cybernetic courier from the distant year of 2021, Mnemonic can store an incredible “80 gigs” (!) of data via a socket in his head. As with Psi, data is seen streaming across Mnemonic’s pupils, and just as Psi has deleted his memory of his family, Mnemonic has also dumped all recall of his childhood (in his case, to free up brainspace).





Far left above: Greg Morris as Bernard ‘Barney’ Collier in *Mission: Impossible*.

Far left below: *Johnny Mnemonic* (1995) starring Keanu Reeves.

Left: Expert hacker Psi.

he explained that he was just expressing his relief. “Oh, that’s expressing, was it?” said his companion. “Give it another go, there must be a moon somewhere they didn’t hear you.”

On screen, the cut is covered with a blatantly overdubbed Doctor line, “Well, this is good, I suppose…” – before he hands Saibra and Psi their rewards, collected from the vault: gene suppressant, and a memory-restoring circuit.

Again, the Architect’s method is arguably a clue to his identity. In *Bad Wolf* (2005), the Ninth Doctor (Christopher Eccleston) learned how people supposedly killed by disintegrators aboard the Game Station actually get transmatted across space. So in disguising teleporters as atomic shredders, the Architect would seem to have borrowed a trick from the Daleks.

34m 17s The closing section of the overture to the Mozart opera *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*, 1782) plays as the reunited foursome access the private vault that they believe contains the Doctor and Clara’s reward. Among the “priceless artefacts” seen as they enter via a grille – including what looks very like a gold-sprayed London Eye souvenir – there’s a red-and-yellow rocket in a case in the extreme foreground. Made from the inner tube of a loo roll, this was originally a Christmas present given to director Douglas Mackinnon by his daughter Ruby.

In several early drafts, the hunched-up Viktor Karabraxos III inhabited the vault. Here, though, the bank’s director is revealed to be a woman – the original from whom Ms Delphox was cloned…

With the solar storm worsening, Madame Karabraxos exits… after the Doctor’s passed her a note giving his phone number and the message ‘I’M A TiME TRAVELLER’ [sic].

39m 43s Summoned by Karabraxos, the Teller scans the Doctor’s mind, unblocking his memories of “the last few days” (although, as discussed above, the memory worm only deletes an hour). In the readthrough version, however, the Doctor used one of the pills taken from the second case (see **15m 50s**) for that purpose – describing how “Compressed human neurons” were a “memory restorative”.

Flashbacks reveal the Doctor as the Architect of the robbery – which he agreed to carry out after the aged, dying Madame K called him in Clara’s flat, asking for help with one of her last regrets. It’s never specified, but presumably the raddled Madame helped the Doctor to position the various attaché cases around the bank – ie, by telling him when she knew no one would notice him doing so?

In the readthrough version, the departing Karabraxos called the Teller to ensure the gang “never leave here” – and while Psi helped the Doctor crack the “steampunk” mechanism of Karabraxos’ safe, Clara distracted the Teller by deliberately opening her mind to it, revealing the truth. Cut to inside Clara’s head, where all the locks on her imaginary briefcase opened: “it swings open – every item from the heist is inside – every prop – and they come bursting out”. Then: Saibra confused the Teller by touching a hand to her face, creating a second Clara.

Flashbacks reveal the Doctor to be the architect of the robbery.

The Teller unlocks the safe. Inside is the only other member of its species, which Madame Karabraxos was holding as a prisoner and using as leverage.

42m 28s So the six shredders enable all to escape the burning bank. In the readthrough draft, however, Saibra pointed out they had only four – whereupon the TARDIS materialises and an identical Doctor told his slightly younger self: “Doctor – this is when you pop up and fetch the TARDIS.” That younger Doctor activated his shredder and disappeared, leaving the TARDIS Doctor to explain: “Sorry. Landed a bit early!”

Presumably the older Karabraxos couldn’t help the earlier Doctor access the private vault, or couldn’t remember the combination for the safe – because in that case, he could have used the memory worm on the younger Madame and sprung the Teller’s mate without the need for any of the last 40-odd minutes’ rigmarole…!

43m 03s With the Tellers left in peace on a verdant planet, the gang share a farewell takeaway aboard the TARDIS, where the Doctor relates an (unscripted) anecdote involving Cesare Borgia (1475-1507) and the Leaning Tower of Pisa… possibly circa 1490, when the young Cesare attended the local university?

43m 33s When Saibra hugs the Doctor and says she doesn’t have his face now, he replies: “I kind of miss that” – seemingly recalling a cut sequence (see **17m 47s**).

The closing TARDIS scene was totally rewritten from the readthrough version, which featured neither Psi, nor Saibra, nor the group takeaway. Here, Clara asked the Doctor why he agreed to rob the bank: “What was your reward?” The Doctor claimed that since everyone would assume that both Tellers had died in the solar fire, “I got to do something today I never usually do. I got to alter the time line.” Clara thought otherwise, referring back to dialogue from *Into the Dalek* (2014) when she told him: “It’s nothing to with altering the time line. You got to be a good man.” **DWM**

FURTHER INFO

DVD/BLU-RAY *The Complete Eighth Series* **COMPANY** BBC Worldwide **YEAR** 2014 **AVAILABILITY** Out now

BBC
DOCTOR WHO

Opposite page top: Clara tries to escape from the Teller.

Right: The Teller, in Ms Delphox’s private vault.

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Reviewed this issue

- ***The Paternoster Gang: Heritage 1***
  Featuring Madame Vastra, Jenny and Strax
  RRP £24.99 (CD), £19.99 (download)
- ***The Lives of Captain Jack: Volume 2***
  Featuring Captain Jack Harkness and the Sixth Doctor
  RRP £24.99 (CD), £19.99 (download)

Available from bigfinish.com

The Paternoster Gang has felt like a Big Finish spin-off waiting to happen for the best part of a decade. It took a while to unpick the rights, with the result that, as much by accident as design, it has moved seamlessly into the 'Victorian investigations' slot recently vacated by the redoubtable *Jago & Litefoot*.

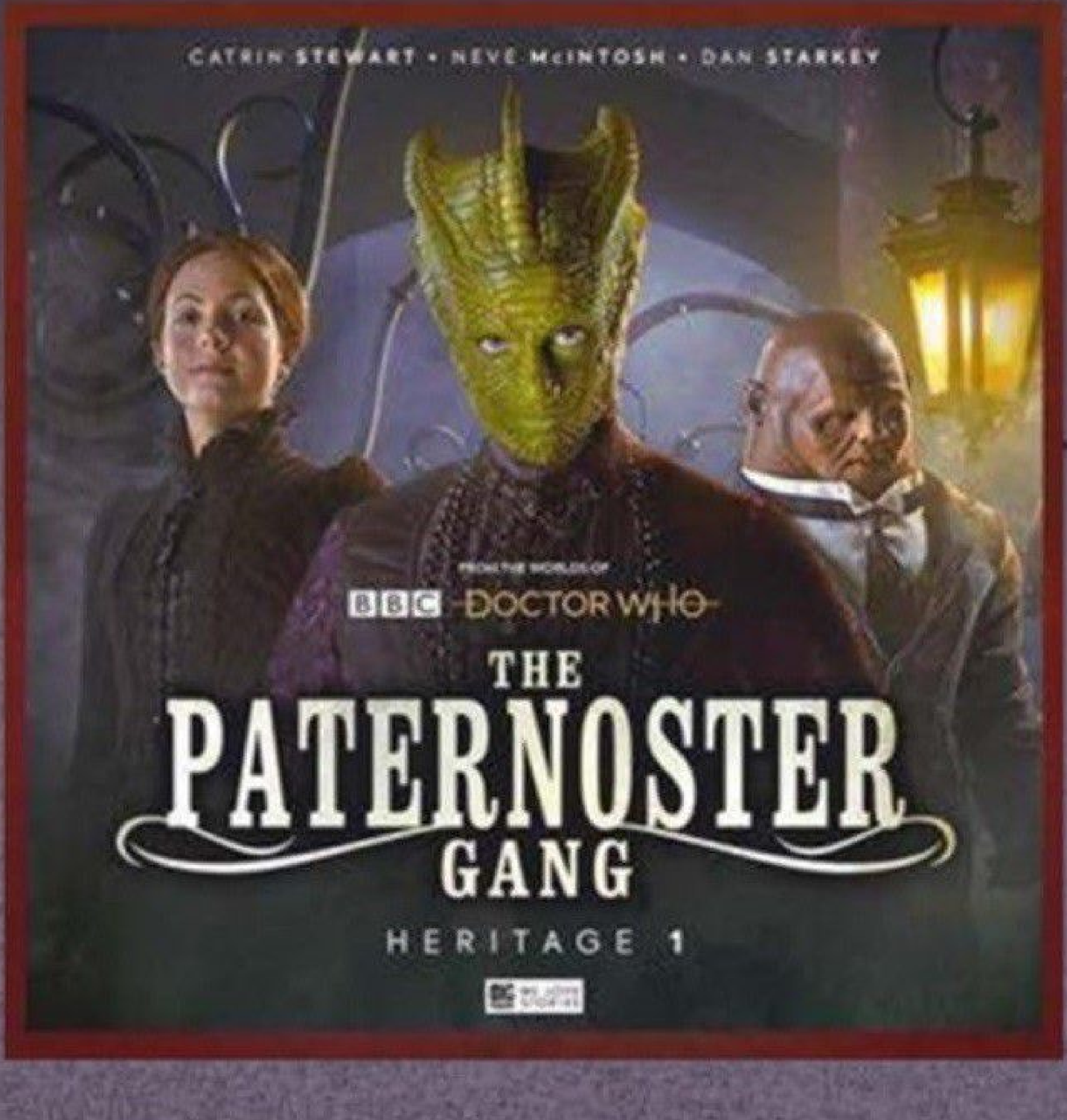
The set-up is as elegantly simple as it is stark staring mad: from their address in London's fashionable Paternoster Row, a lizard woman from the dawn of time, her human wife and their potato-faced alien butler investigate outbreaks of the (to quote one local) "bloomin' uncanny" across the capital, more often than not saving the planet in the process.

And if you think that sounds batty, then the elevator pitch for their first audio adventure, *The Cars That Ate London*, is basically 'steampunk Transformers', in which driverless electric carriages rise up and start eating the local populace. True story.

Actually, Jonathan Morris' tale *is* extrapolated from the curious historical fact that electric cars were briefly all the rage in Victorian London, before the rise of the petrol engine doomed them to become the automotive equivalent of Betamax. There are no records of them eating people, though. He made that bit up.

For all its eco-messaging – with dire portents of fossil fuels laying waste to the Earth's future – the tone is purposely light and frothy; in fact, its mix of rapid-fire gags and madcap action rather put me in mind of an episode of *Danger Mouse*. Absolutely no shame in that, of course, especially in an establishing episode, where it's basic good manners to foreground character over plot.

And what characters. Neve McIntosh plays Madame Vastra with the haughty imperiousness of a proper Victorian gentlewoman (albeit one who secretly



G.I.INSTITUTE

Review by **PAUL KIRKLEY**
Illustration by **JAMIE LENMAN**

Left: Strax (Dan Starkey) pours the tea in *Deep Breath* (2014).

Below: Madame Vastra (Neve McIntosh) and her wife, Jenny Flint (Catrin Stewart), of the Paternoster Gang.

wolfs down swans and pigeons behind closed doors). As Jenny, Catrin Stewart channels Eliza Doolittle to winning effect, while Dan Starkey is charming, brutish and short as Strax – as lovable a bloodthirsty warrior as you could wish to meet.

When we first catch up with them again, Jenny is teaching Strax to talk like a proper cockney – that is, as he puts it, "one hatched within the auditory range of Bow Bells". The results – "Gor blimey and luv a duck, it's a real pea-souper and there is no error, guv'nor" – are mixed, to say the least.

(Of course, **Doctor Who Magazine** can't help but feel a flush of pride here, as it was on the letters page of this very organ that Dan Starkey first planted the Strax-as-butler seed in Steven Moffat's head.)

A Photograph to Remember begins with Vastra investigating some "queer goings-on" for a client whose husband appears to have come back from the dead with a changed personality. Specifically, the personality of Queen Victoria's sister Euphemia, the Duchess of Buccleuch. Meanwhile, Jenny and Strax are at the fair, where their attention is drawn to a photographic exhibition of phantoms from beyond the veil.

Dan Starkey is charming, brutish and short as Strax – as lovable a bloodthirsty warrior as you could wish to meet.

Roy Gill's script neatly taps into the Victorian spiritualism craze, specifically the rather icky phenomenon of 'memorial photographs', whereby the recently deceased would be dressed up in their best finery and propped up alongside their nearest and dearest for one last snap for the family album. We can only be thankful the Victorians didn't have Instagram.

The main purpose of the story, though, is to introduce the Bloomsbury Bunch, a rival, mirror-image version of the Paternoster Gang, with the same Silurian-human-Sontaran DNA mix. The reveal that there's another of Strax's kind in London comes as no great surprise; that much is obvious from the moment we hear Christopher Ryan – one of 21st-century *Doctor Who*'s go-to Sontarans – barking his wares at the fair. The exiled Stonn is an unusual Sontaran, to say the least, being an entrepreneur who believes capitalism to be a more efficient means of conquest than military might. "So you're going to conquer the British Empire one sixpenny ticket at a time?" asks Jenny, dubiously.

He's in league with his own Silurian warrior, Vella (Beth Goddard), who is somewhat judgmental about her reptile sister's life choices, telling Vastra: "I don't kiss apes." Stonn, on the other hand, appears much more open-minded, having hooked up with human photographer Tom Foster (Arthur Hughes). Is London big enough for the six of them? Something tells me we'll have fun finding out in the years ahead.

There are more spectral shenanigans in *The Ghosts of Greenwich* – a reminder that, as Vastra puts it, "Matters of the uncanny do not restrict themselves to the upmarket postal districts."

It starts out with the terrific wheeze of people seeing the ghosts of fellow Londoners *before they die* – a sort of Walking Almost Dead – before veering off in a slightly different direction that might leave fans of the Victorian ghost story feeling a little short-changed. Instead, Paul Morris leans into the Greenwich bit of the title, making clever use of the Royal Observatory and the Meridian Line's place at the heart of the British Empire to spin an intriguing yarn about the theft of time.

The stakes are raised when both Jenny are Strax are aged by decades – particularly distressing for the latter, as Sontarans are very much of the Pete Townshend 'hope I die before I get old' school of thought.

Like all the writers on this set, Morris has great fun playing with penny-dreadful imagery and cod-period vernacular, which veers from the floridly Dickensian (one character is accused of making "unspecified nocturnal perambulations") to generous helpings of the cock-er-nee street slang that's causing Strax such problems, with much talk of 'is nibs, society nobs and the like. As such, it's a format that, like *Jago & Litefoot* before it, feels ideally suited to audio in a way that epic space operas with fleets of Daleks perhaps aren't. With three terrific leads, spirited direction from Ken Bentley and plenty of wit to spare, *The Paternoster Gang* is off to a flying start, and that is no error, guv'nor.

Captain Jack Harkness as the Sixth Doctor? No, it's not some cheese-induced fever dream, but a real-life Big Finish story, *Piece of Mind*, in which John Barrowman slips into *that* coat – you know, the one that looks like an explosion in a carpet off-cuts warehouse – to give us his take on Colin Baker's Time Lord. (Trouper that he is, Barrowman really *did* don the coat of many colours – there's photographic evidence to prove it.) I won't spoil how Old Sixie comes to meet his end in a Welsh sheep field and how Torchwood's head honcho ends up taking his place. But the upshot is that JB gets to spend the first third of this new *Lives of Captain Jack* box set being the Doctor. To quote Amy Pond: Did you wish *really* hard?

As you'd expect, Barrowman is like a kid in a candy store (even more so than usual) as he gives us his best Colin Baker impression – even to the extent, I am reliably informed, of clutching 'air lapels' in the recording booth. James Goss' script – based around an alien attack on a repository for 'digital souls', though that's not really important – clearly takes its cues→

Right: John Barrowman *is* the Doctor!

Bottom: Patrick Troughton as the Doctor in *The Faceless Ones* (1967).

→ from its leading man (sample dialogue: "I'm not just wearing the coat, dude, I'm *rocking* it!"), including a scene in which our hero marries an entire species, which is very on-brand for Jack.

If this all sounds a bit like panto season has arrived early, this is a James Goss script, which means there's also room for the odd moment of quiet heartbreak among the goofing around. Jack, meanwhile, learns the hard way that the Doctor's Technicolor Dreamcoat can't just be worn – it has to be earned.

> There's room for the odd moment of quiet heartbreak among the goofing around.

What Have I Done? marks an abrupt gear change, taking us to the trenches of the First World War, where Jack is attempting to save a wounded Ottoman deserter from the slaughter of Gallipoli.

It's an appropriately sombre piece, with Guy Adams' thoughtful script beautifully served by director Scott Handcock and composer Blair Mowat. A two-hander with the terrific Atilla Akinci, it also allows Barrowman to showcase his tender, understated side, proving there's more to him as an actor than jazz hands and "FAB-U-LOOOUS!"

STARRING JOHN BARROWMAN
COLIN BAKER and LACHELE CARL
FROM THE WORLDS OF
BBC DOCTOR WHO
THE LIVES OF
CAPTAIN JACK
VOLUME TWO

You might question whether it needs a 'monster' element (surely the human horror of the Great War is enough?), especially when it's that hoary old chestnut, the creature that "feeds on fear". But it's a cleverly low-key presence – really little more than a metaphor for fear itself. And who knew the irrepressible Jack Harkness had so many fears...?

If Torchwood and the Paternoster Gang are obvious Big Finish spin-off material, there probably weren't too many people expecting to find former TV news anchor Trinity Wells promoted to star billing in her own conspiracy thriller. But that's what we get in *Driving Miss Wells*, which finds the one-time face of the AMN Network in the career doldrums (she's even been rejected by *Strictly*) during a dismal UK book tour.

Having previously reported on everything from the Sycorax invasion to the Master's takeover of humanity (she *really* should have had a word with someone about the staff Christmas rotas), she now appears to be in denial about it all. "The world ending every week," she says, in what may or may not be a sly commentary on Russell T Davies' *Doctor Who*. "It got wilder and wilder until I couldn't believe it anymore."

The story assigns Jack as her chauffeur and takes Trinity on a journey in more ways than one, with James Goss' pleasingly modish tale touching on fake news, corporate excess and gaslighting, among other contemporary concerns. You can call it 'fan servicing' (or worse) if you like, but only Big Finish would take the time and trouble to uncover such a rich and poignant hinterland for what was effectively a walk-on part. Now, if we wish really hard, could we possibly have the further adventures of Alastair Fergus and Harold Chorley? **DWM**

Talking Book

The Faceless Ones
Featuring the Second Doctor, Polly, Ben and Jamie
Written by Terrance Dicks
Read by Anneke Wills
RRP £20 (CD)

Available from BBC Audio

The Faceless Ones should have been a stone-cold 1960s classic.

The premise of Malcolm Hulke and David Ellis' story – of the alien Chameleons, the faceless ones of the title, abducting holidaymakers departing by plane from Gatwick Airport and stealing their identities – is chillingly on-brand. The airport setting is glamorous and oh-so 1960s, an environment full of potential for the Second Doctor and his companions to uncover an alien conspiracy. It's just that, whatever angle you look at it from, the Chameleons' plan is a bit rubbish and ultimately scuppered by dumping their victims in the back of a car in long-stay parking.

It's all in the detail.

Still, *The Faceless Ones* is imbued with a sinister atmosphere that translated into Terrance Dicks' economically pacey novelisation and now carries over into this audiobook reading by Polly actress Anneke Wills. Having Wills as reader is never a bad idea, as she's so good – but in this case her presence adds a poignant resonance, *The Faceless Ones* having been the final adventure for both Polly and Ben Jackson. The novelisation certainly gives greater weight to this sudden departure than its TV counterpart did, and having Wills reading Dicks' sensitive rendition of the moment provides extra emotional depth.

Wills' reading matches the pace of the novel, which rather brilliantly turns into a series of fabulously bungled attempts by the Chameleons to kill the Doctor. It's laugh-out-loud funny when the Chameleon Director proclaims his race to be the most intelligent in the universe. The evidence, sadly for him, suggests otherwise.

BBC
DOCTOR WHO
THE FACELESS ONES
TERRANCE DICKS
READ BY ANNEKE WILLS

It's easy to cock a snook at *The Faceless Ones*' narrative foibles, but it's part of the joy of it all, and there are some genuinely sinister scares. It doesn't detract from the thoroughly decent novelisation and this particular reading, all given the slick BBC Audio aural treatment that constantly distinguishes this range.

MARK WRIGHT

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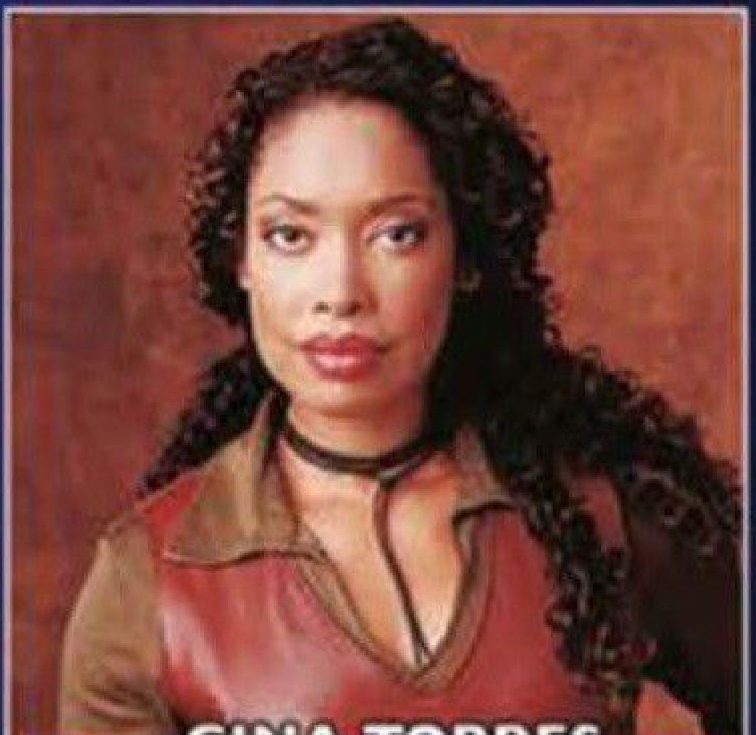
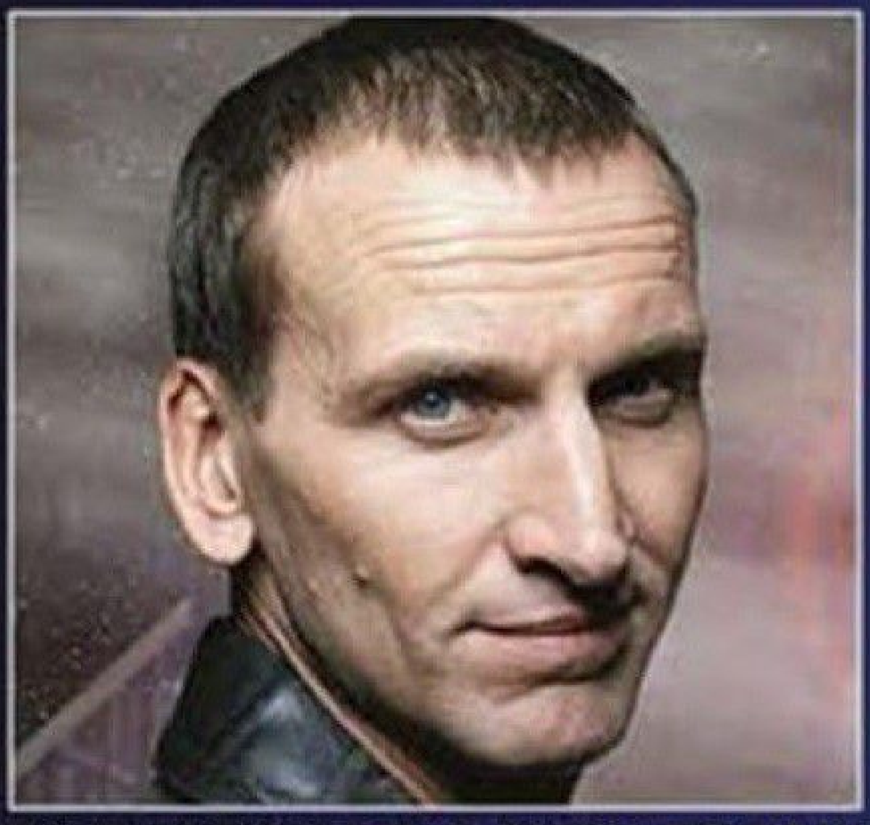
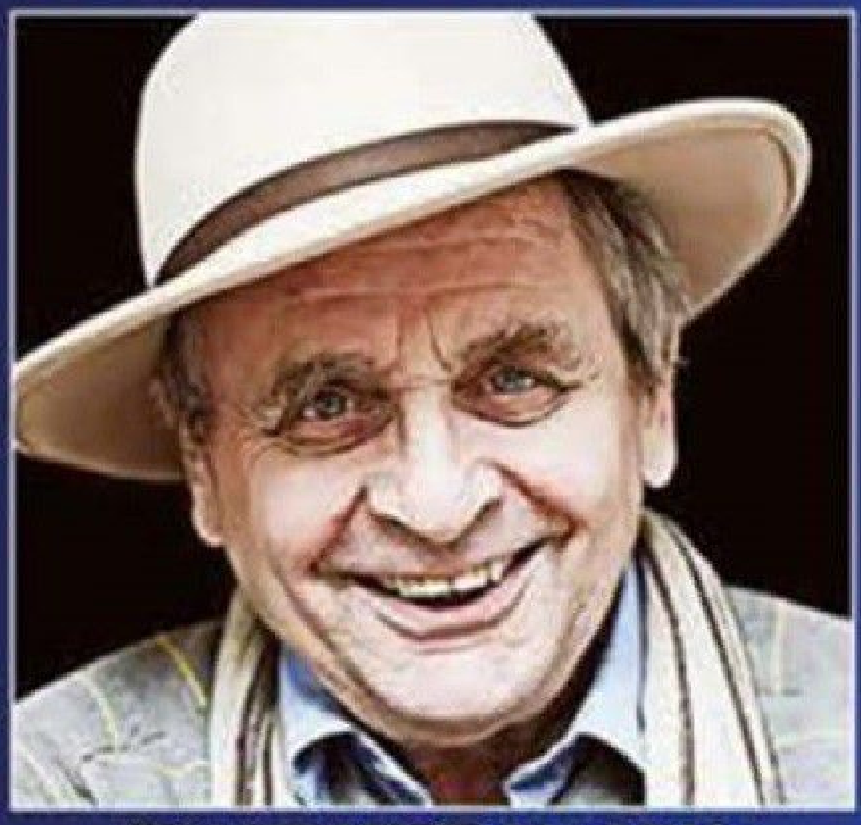
THE MUMMY, DOOM PATROL


GINA TORRES
FIREFLY, SUITS


CHRISTOPHER ECCLESTON
THE 9TH DOCTOR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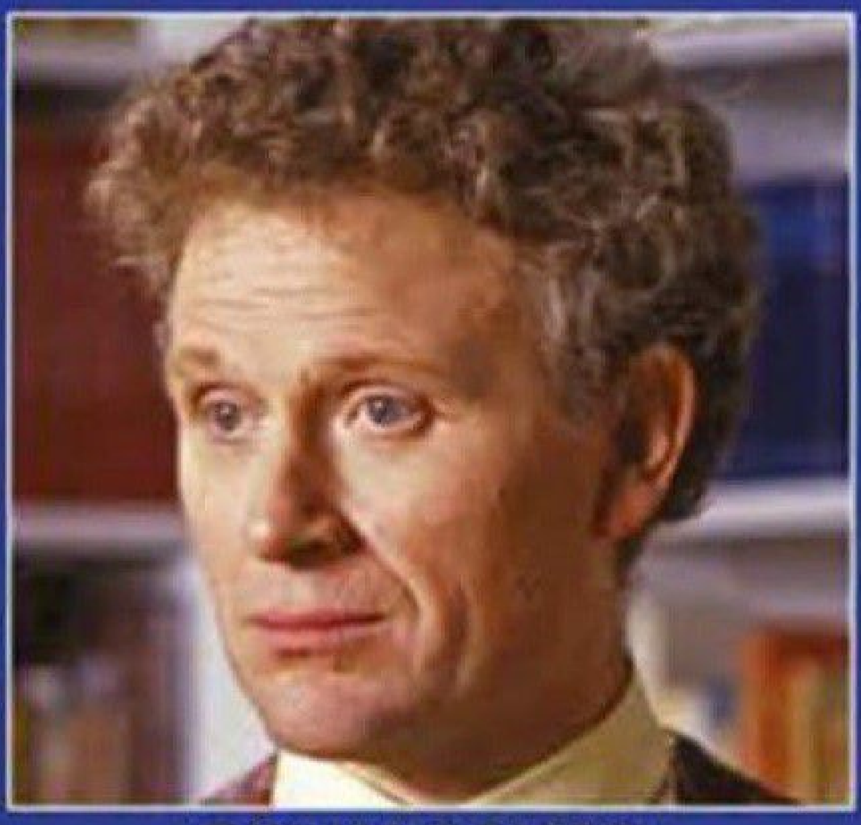
COLIN BAKER
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SOPHIE ALDRED
DOCTOR WHO: ACE

JENNA COLEMAN
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JOHN LEESON
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TOM ELLIS
LAST OF THE TIME LORDS:
THOMAS MILLIGAN
LUCIFER, MIRANDA

HUGH QUARSHIE
EVOLUTION OF THE DALEKS:
SOLOMON
HIGHLANDER, STAR WARS

JOHN BARROWMAN
DOCTOR WHO / TORCHWOOD:
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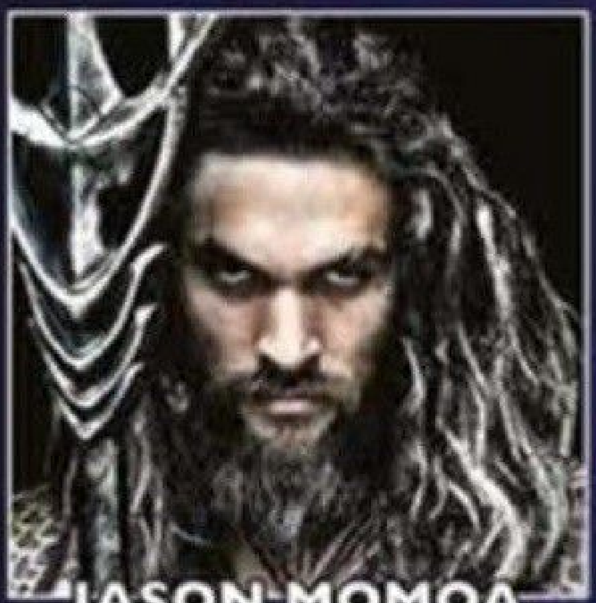
ARROW, LEGENDS OF TOMORROW

BERNARD CRIBBINS
DOCTOR WHO: WILFRED MOTT
DALEK'S INVASION EARTH 2150AD
CARRY ON, THE RAILWAY CHILDREN

GARETH DAVID LLOYD
TORCHWOOD: IANTO JONES


JASON MOMOA
AQUAMAN, GAME OF THRONES

PETER PURVES
DOCTOR WHO: STEVEN TAYLOR
BLUE PETER, Z CARS

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DOCTOR WHO:
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DOCTOR WHO: PERI BROWN
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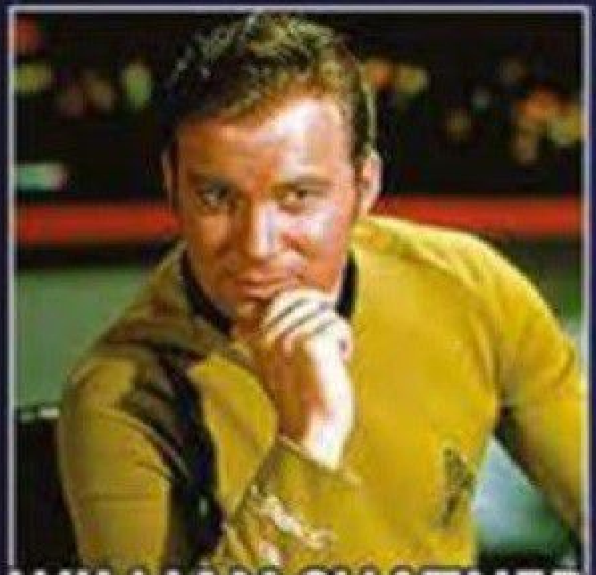
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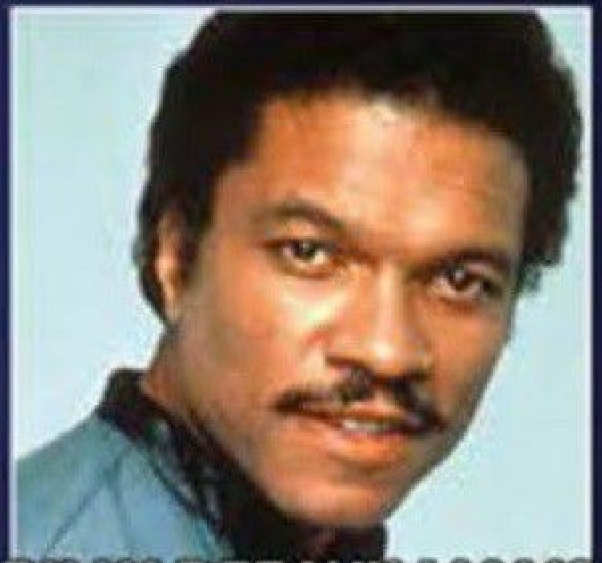
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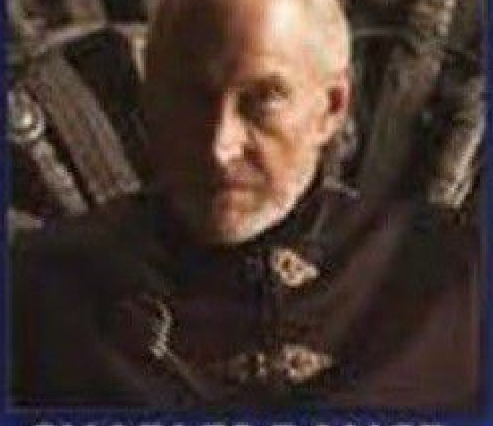
STAR WARS, BATMAN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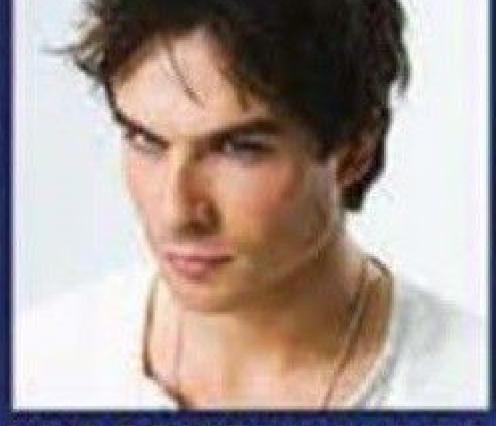
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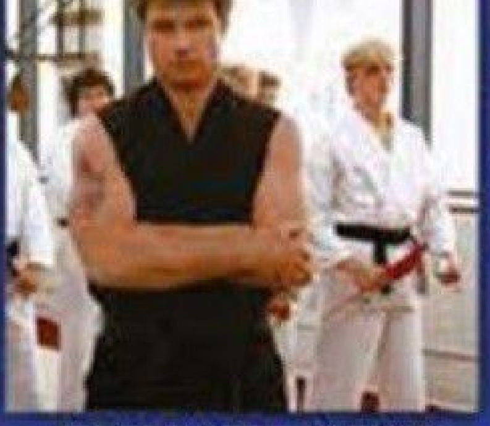
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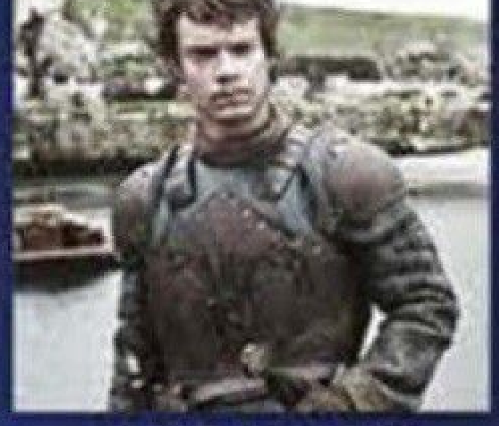
KARATE KID

EMILIE DE RAVIN
ONCE UPON A TIME


ALFIE ALLEN
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JASON ISAACS
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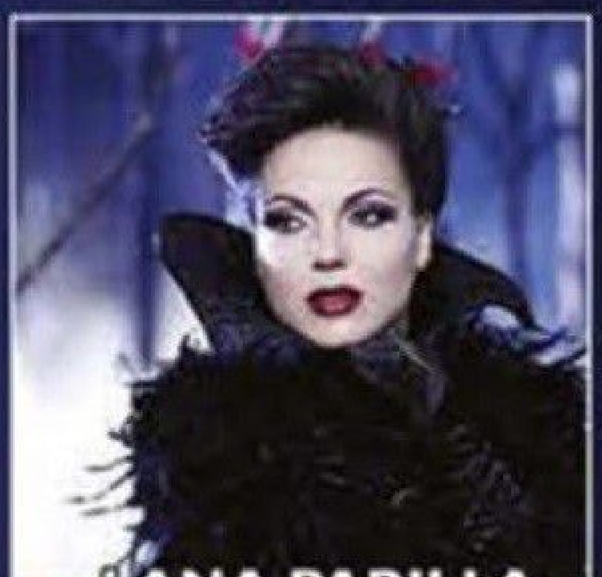
LANA PARILLA
ONCE UPON A TIME

ROBERT CARLYLE
BOND, TRAINSPOTTING

PHILIP ZHAO
READY PLAYER ONE

BLAKE HARRISON
THE INBETWEENERS

DAVID NAUGHTON
AMERICAN WEREWOLF

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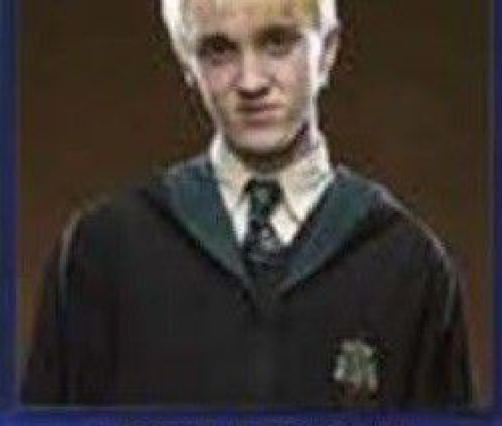
STARGATE ATLANTIS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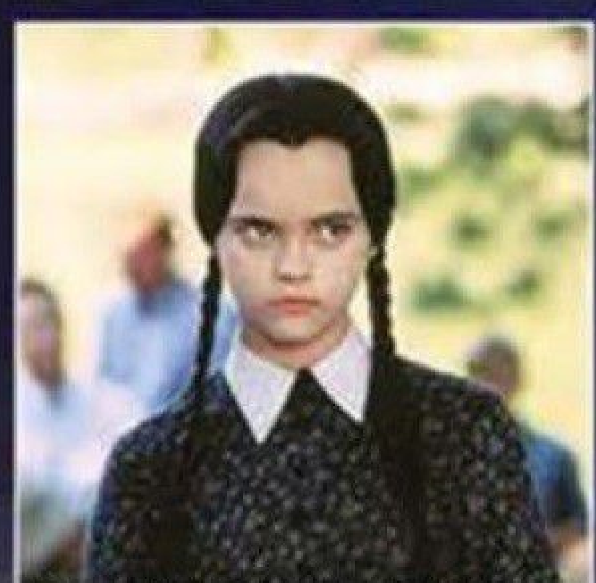
HARRY POTTER, THE FLASH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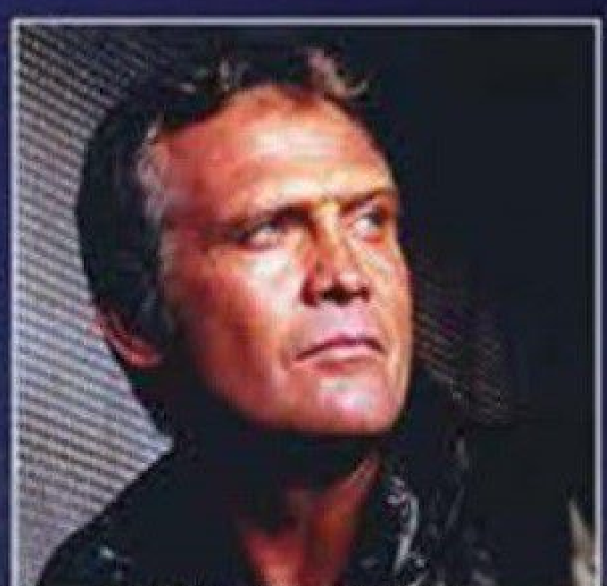
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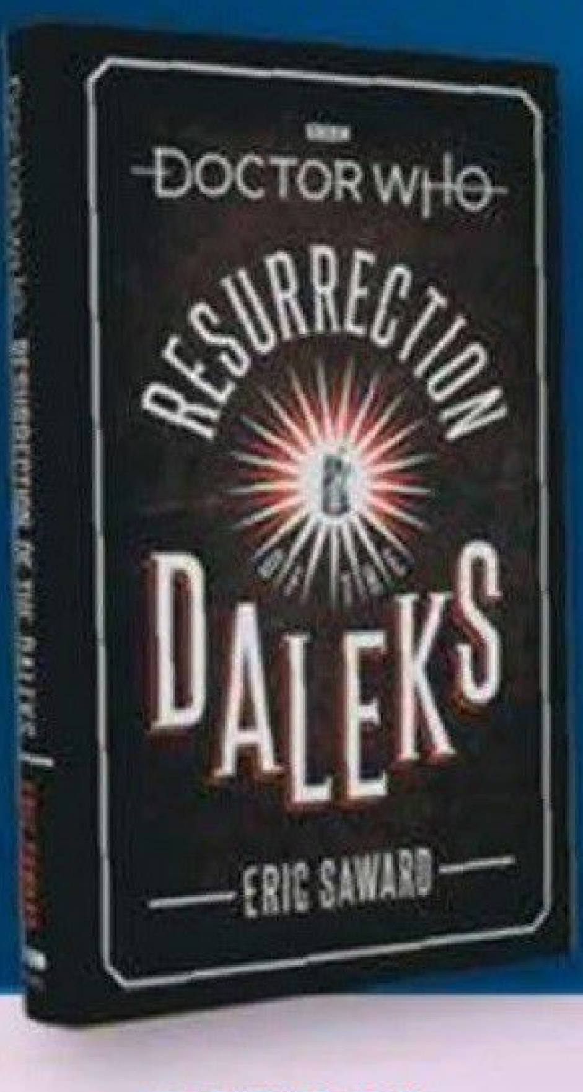
RESURRECTION OF THE DALEKS BOOK

The long-awaited novelisation of the 1984 adventure *Resurrection of the Daleks* is set to be published by BBC Books. The story has been novelised by its original writer, Eric Saward, who was also one of *Doctor Who*'s longest-serving script editors.

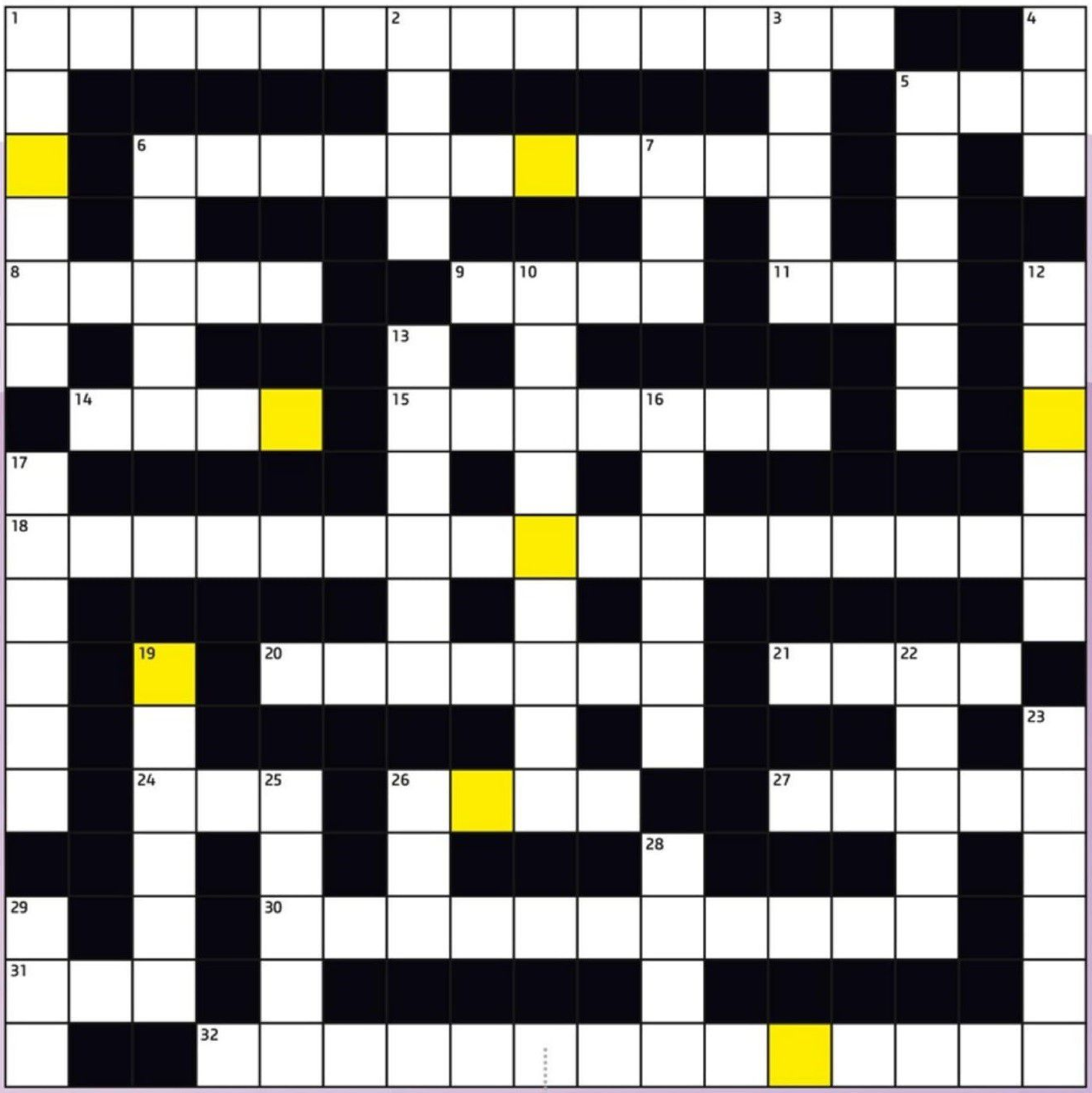
The TARDIS has been catapulted into derelict docklands. The Fifth Doctor and his companions, Tegan and Turlough, stumble on a warehouse harbouring fugitives from the future – and are soon under attack from a Dalek assault force. The Doctor's oldest enemies are plotting to resurrect their race. For the Daleks' plans to succeed, however, they must free their creator, Davros, from a galactic prison. But Davros has ideas of his own...

Resurrection of the Daleks will be published in hardback on 18 July 2019, with 1985's *Revelation of the Daleks* following in November, both priced £12.99. **DWM** has **FIVE** copies of *Resurrection of the Daleks* – each one SIGNED by Eric Saward. To be in with a chance of winning a signed book, successfully rearrange the letters in the yellow squares of the crossword puzzle to form the title of a story with a Third Doctor connection.



Know your Alpha (Centauri) from your Omega? Then why not try this puzzle?

DWM CROSSWORD



ACROSS

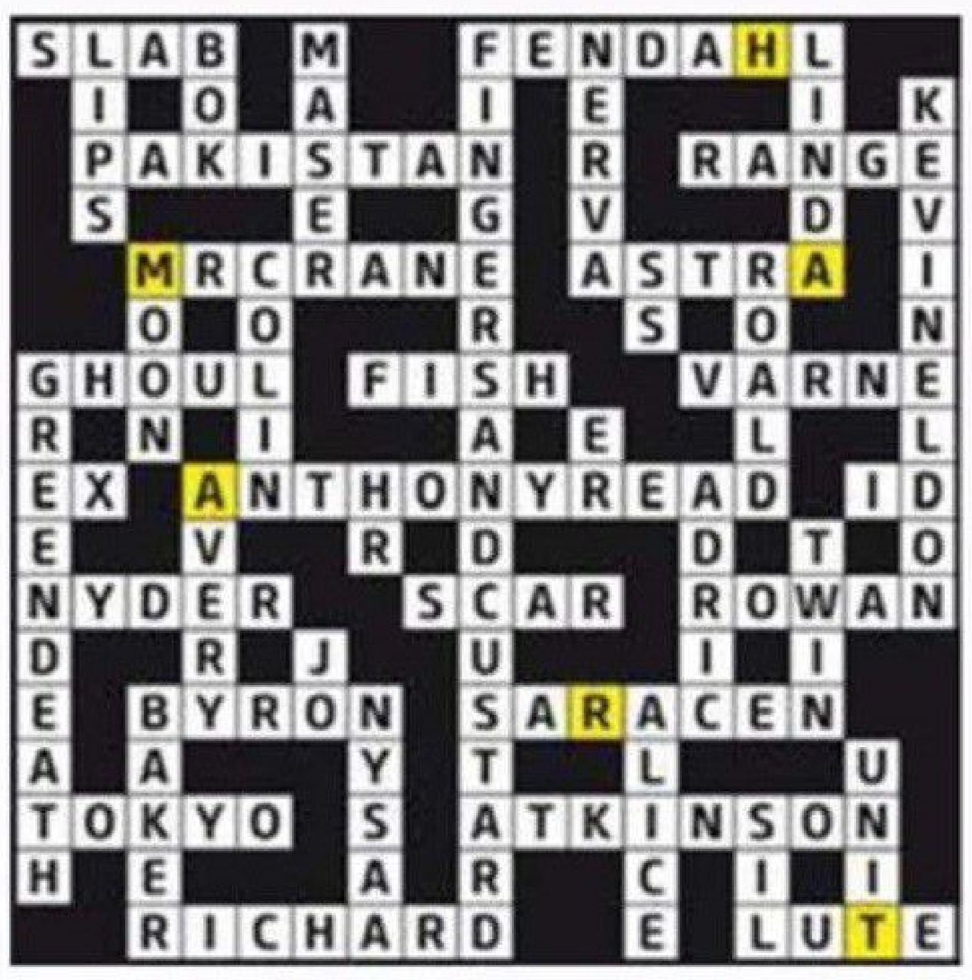
1 Form of self-defence practised by the Third Doctor (8,6)
5 Grun, Ortron or Ettis (3)
6 The Third Doctor pretended to be this great wizard (3,4,4)
8 The Doctor's ____ ended after he defeated Omega (5)
9 Storage ___ 4 – where the TARDIS lands in *The Mutants* (4)
11 Production code of *The Monster of Peladon* (1,1,1)
14 Guerilla from the 22nd century (4)
15 Planet visited by the Third Doctor (7)
18 He'd been an astronaut on Mars Probe 6 (7,10)
20 Planet which was colonised by reptiles that debuted during the Pertwee years. (7)
21 (and 19 Down) Bob Baker's co-writer (4,6)
24 B-side to 1973 single release of the *Doctor Who* theme (3)
26 The Doctor encountered her on 15 Across (4)
27 She joined Taron to defeat the Daleks (5)
30 Official the Master was masquerading as on Uxarieus: The – (11)
31 Jo described the ultra-sonic disintegrator used by 14 Across as a ray __ (3)
32 Some of the Third Doctor's final words (1,4,5,4)

DOWN

1 Inmate at Stangmoor Prison (6)
2 ___ Hood – illustrated the novelisation of *Terror of the Autons* (4)
3 How Claire referred to Major Daly (5)
4 Production code for *The Sea Devils* (1,1,1)
5 One of the immortal beings created by Third Doctor script editor Terrance Dicks for the BBC Books range (6)
6 Dr Lawrence's number two (5)
7 Country represented by Bill Filer (1,1,1)
10 Plastics man (3, 6)
12 Stretch of water used during the filming of *The Sea Devils*: The – (6)
13 An ally of the Doctor from 15 Across (6)
16 Vorg, for example (6)
17 Servants of the Daleks (6)
19 See 21 Across
22 He challenged Taron's authority (5)
23 He was duplicated by the Nestenes (6)
25 ___ maggots (5)
26 Production code of *The Dæmons* (1,1,1)
28 Butler had one, according to the novelisation *The Dinosaur Invasion* (4)
29 Operation Golden __ (3)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



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■	P	A	K	I	S	T	A	N	■	R	■	R	A	N	G	E
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G	H	O	U	L	■	F	I	S	H	■	■	V	A	R	N	E
R	■	N	■	I	■	■	■	A	■	E	■	■	L	■	■	L
E	X	■	A	N	T	H	O	N	Y	R	E	A	D	■	I	D
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A	■	A	■	■	■	Y	■	T	■	■	L	■	■	■	U	■
T	O	K	Y	O	■	S	■	A	T	K	I	N	S	O	N	■
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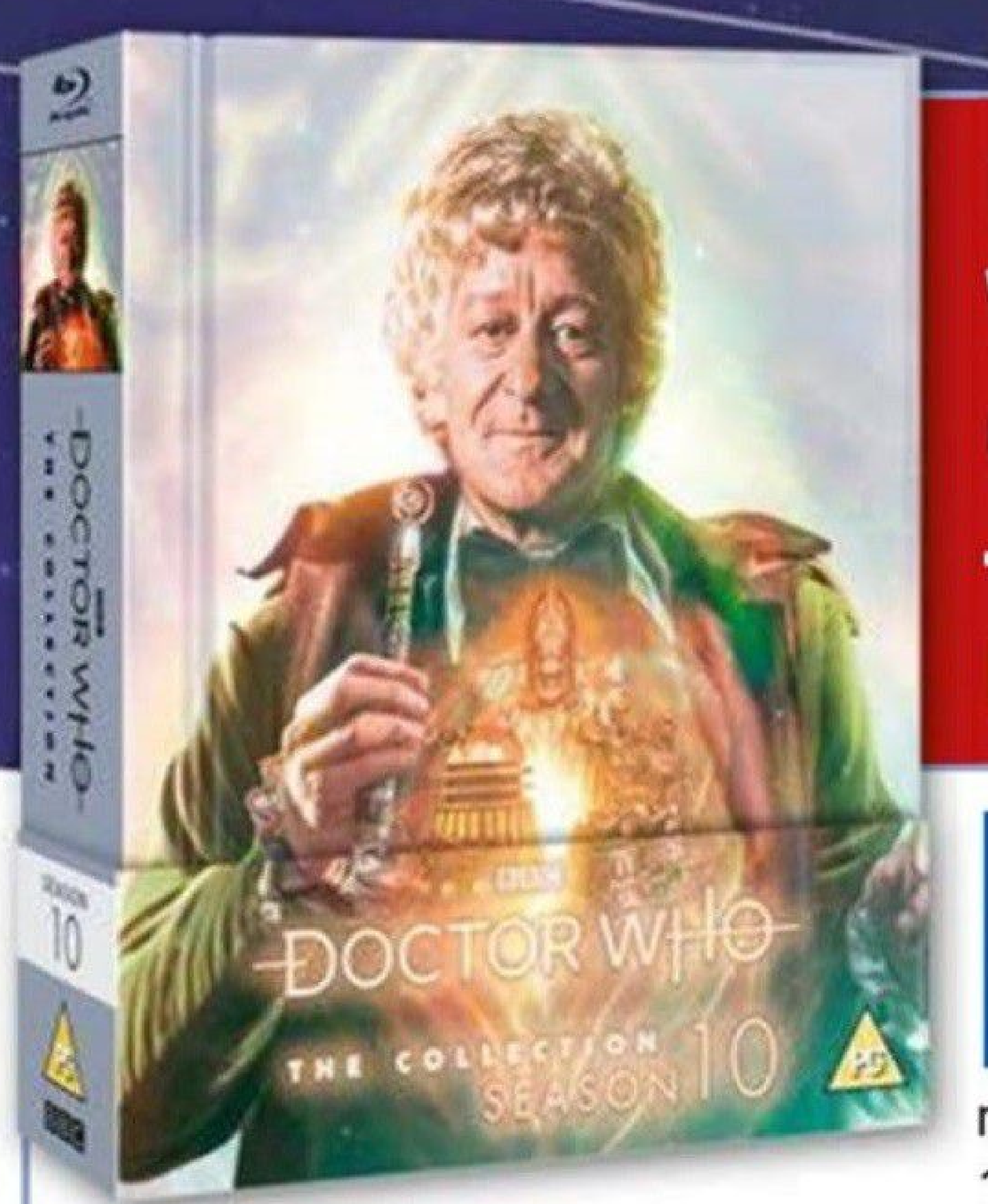
■	■	R	I	C	H	A	R	D	■	■	E	■	L	U	T	E

LAST ISSUE'S PRIZE WORD: MARTHA



DOCTOR WHO: THE COLLECTION – SEASON 10
BLU-RAY BOX SET

The next release in BBC Studios' acclaimed *Doctor Who: The Collection* range of Blu-ray box sets is 1972-73's Season 10.

The five stories that comprise the season – *The Three Doctors*, *Carnival of Monsters*, *Frontier in Space*, *Planet of the Daleks* and *The Green Death* – star Jon Pertwee as the Doctor and Katy Manning as Jo Grant. With all episodes newly remastered from the best available sources, this Blu-ray box set also contains new and exclusive special features, hours of previously released bonus material, HD photo galleries, and PDFs of scripts, production files and rare documentation.

The six-disc collection also includes *The Sarah Jane Adventures: Death of the Doctor* – the two-part 2010 story that saw Jo Jones (née Grant) meet the Eleventh Doctor (Matt Smith).

Doctor Who: The Collection – Season 10 will be released on Monday 8 July, RRP £56.16. We've got **FIVE** sets to give away to lucky readers. For a chance to win one, just answer this question correctly:

On which alien world do the events of *Planet of the Daleks* take place?

A Spiridon **B** Terradon **C** Mirrorlon

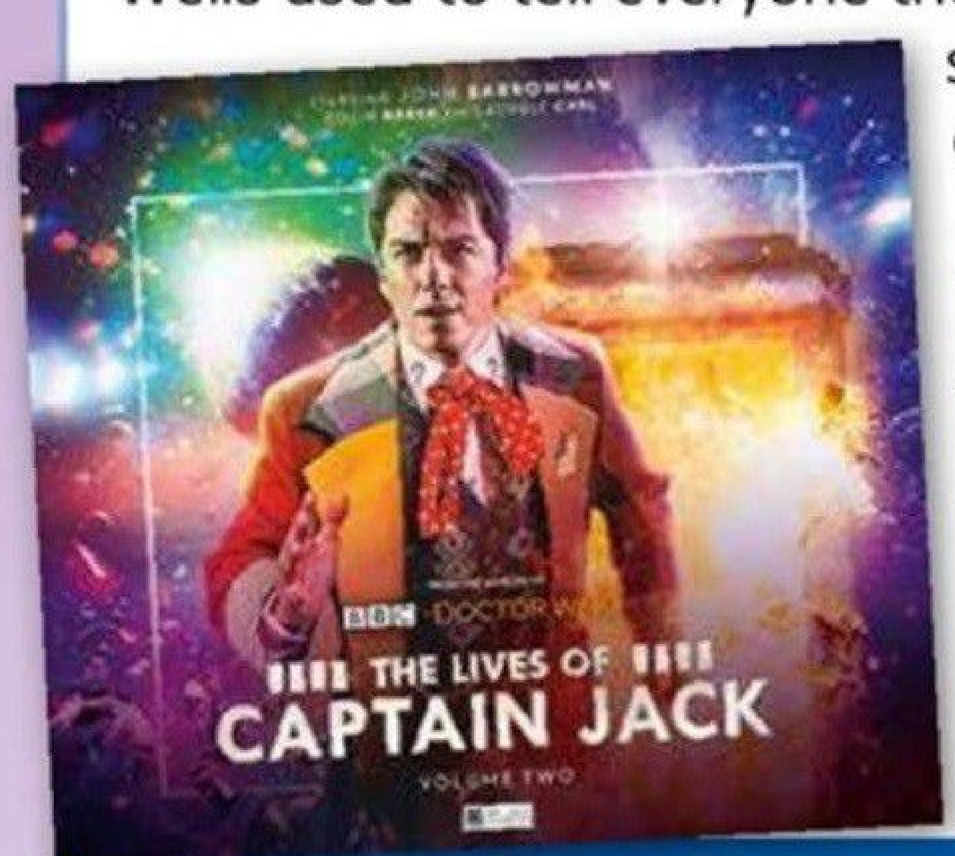
THE LIVES OF CAPTAIN JACK: VOLUME TWO CD BOX SET

New from Big Finish is *The Lives of Captain Jack: Volume Two*, a box set of three audio adventures starring John Barrowman as Jack Harkness and featuring Colin Baker as the Sixth Doctor.

In *Piece of Mind* by James Goss, the Sixth Doctor falls dying into Jack's arms, and Jack must carry on in his place. But is the universe ready for this different kind of Doctor?

Guy Adams' story *What Have I Done?* is set on the battlefields of World War I, where something is hunting in the trenches and Jack must try to save the life of a wounded soldier.

The final story is *Driving Miss Wells* by James Goss. Alien invasions, stolen planets and burning skies – newsreader Trinity Wells used to tell everyone the world was ending. One day she stopped believing it. Will her new chauffeur change her mind?

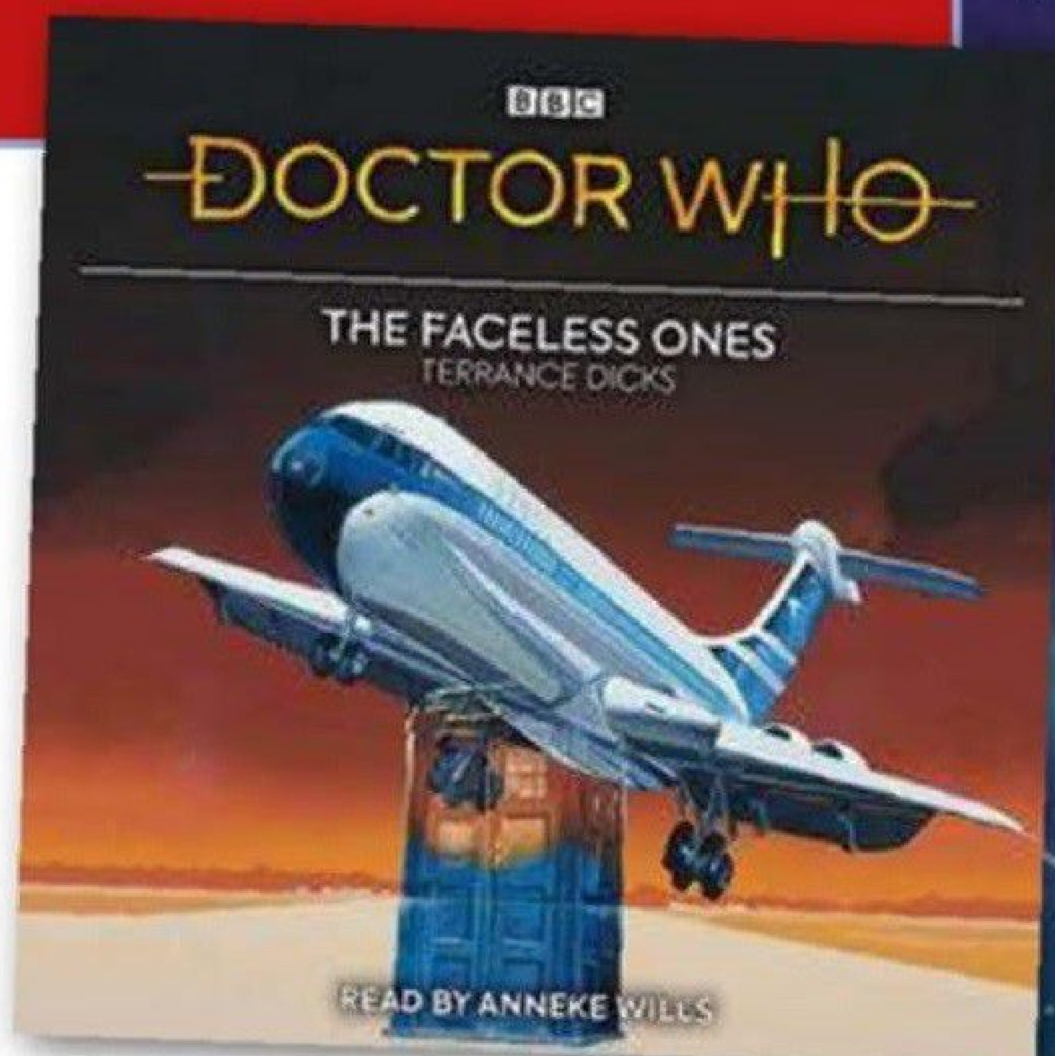


The Lives of Captain Jack: Volume Two is available now from *bigfinish.com* RRP £24.99 on CD or £19.99 to download. We've got **FIVE** copies of the CD set to give away. To be in with a chance of winning one, correctly answer the following question:

What are Captain Jack's opening words in his first *Doctor Who* episode, *The Empty Child* (2005)?

A "Excellent bottom." **B** "Magnificent middle."
C "Terrific top."

THE FACELESS ONES
TALKING BOOK



Anneke Wills, who played the Doctor's companion Polly, reads Terrance Dicks' novelisation of Malcolm Hulke and David Ellis' 1967 story *The Faceless Ones* – the latest *Doctor Who* talking book from BBC Audio.

In the summer of 1966, thousands of young people are taking their holidays with Chameleon Tours – and not one of them is coming back. When the TARDIS lands at Gatwick Airport the Doctor is drawn into a web of intrigue and deception. To add to his troubles, Polly mysteriously vanishes. Or does she?

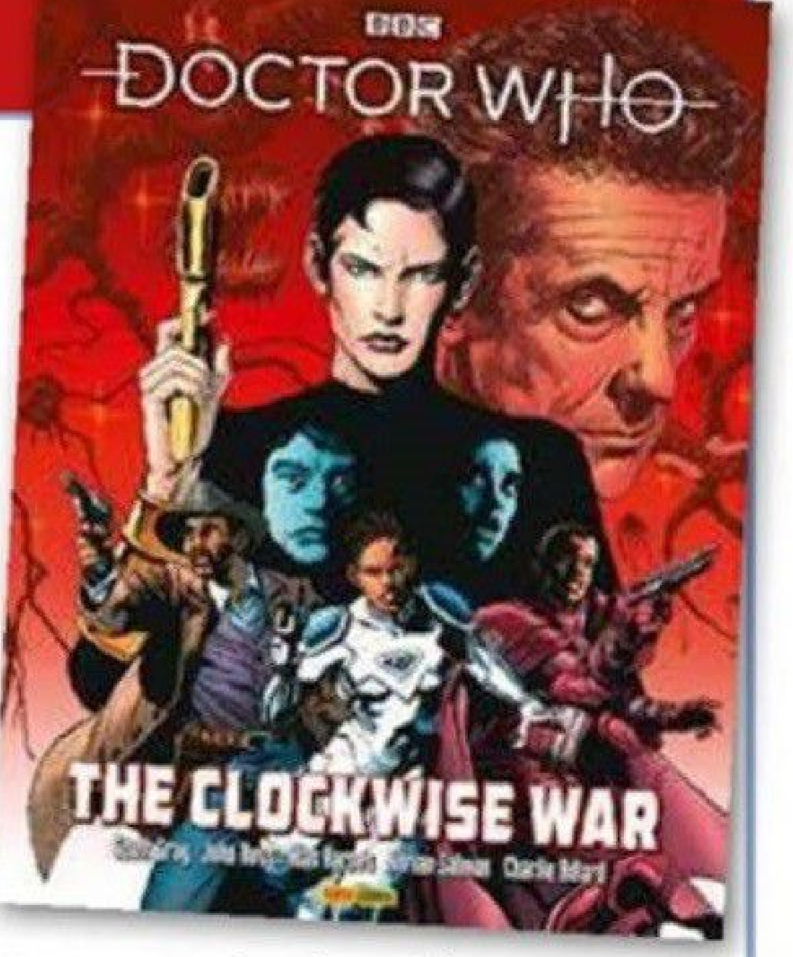
The girl at the Chameleon Tours desk looks like Polly, and even sounds like her, but she claims she comes from Zurich. Who is she really? Who is behind these abductions, and for what sinister purpose? Soon the Doctor and Jamie must face a desperate group of faceless aliens: the deadly Chameleons...

The Faceless Ones is out now, RRP £20 on CD. Thanks to BBC Audio we've got **FIVE** copies of the CD to give away. To have a go at winning one, answer this question:

Which plucky individual helps the Doctor and Jamie in *The Faceless Ones*?

A Captain Briggs **B** Samantha Briggs **C** Nicholas Briggs

THE CLOCKWISE WAR
COMIC COLLECTION



The Clockwise War, a new collection published by Panini UK, assembles strips from the pages of **Doctor Who Magazine** and from the *Doctor Who Yearbooks* published by Marvel UK from 1994-96.

The Clockwise War by Scott Gray and John Ross is the final Twelfth Doctor comic-strip adventure and includes a chapter starring the War Doctor set during the Time War. The full-colour book also contains the following strips: *The Cybermen* by Alan Barnes and Adrian Salmon, *A Religious Experience* by Tim Quinn and John Ridgway, *Rest & Re-Creation* and *The Naked Flame*, both by Scott Gray and Charlie Adlard, *Blood Invocation* by Paul Cornell and John Ridgway, *Star Beast II* by Gary Gillatt and Martin Geraghty, and *Junkyard Demon II* by Alan Barnes and Adrian Salmon.

Also included is an in-depth behind-the-scenes feature written by the creators, illustrated with many previously unseen design sketches and pencil pages.

The Clockwise War is available from *store.panini.co.uk* and other retailers, RRP £16.99. We've got **FIVE** copies to give away. If you'd like the chance to win one, answer the following question correctly:

In the 2016 Christmas Special *The Return of Doctor Mysterio*, comic-book lover Grant gains superpowers. What is his superhero alias?

A The Ghost **B** The Spectre **C** The Karkus

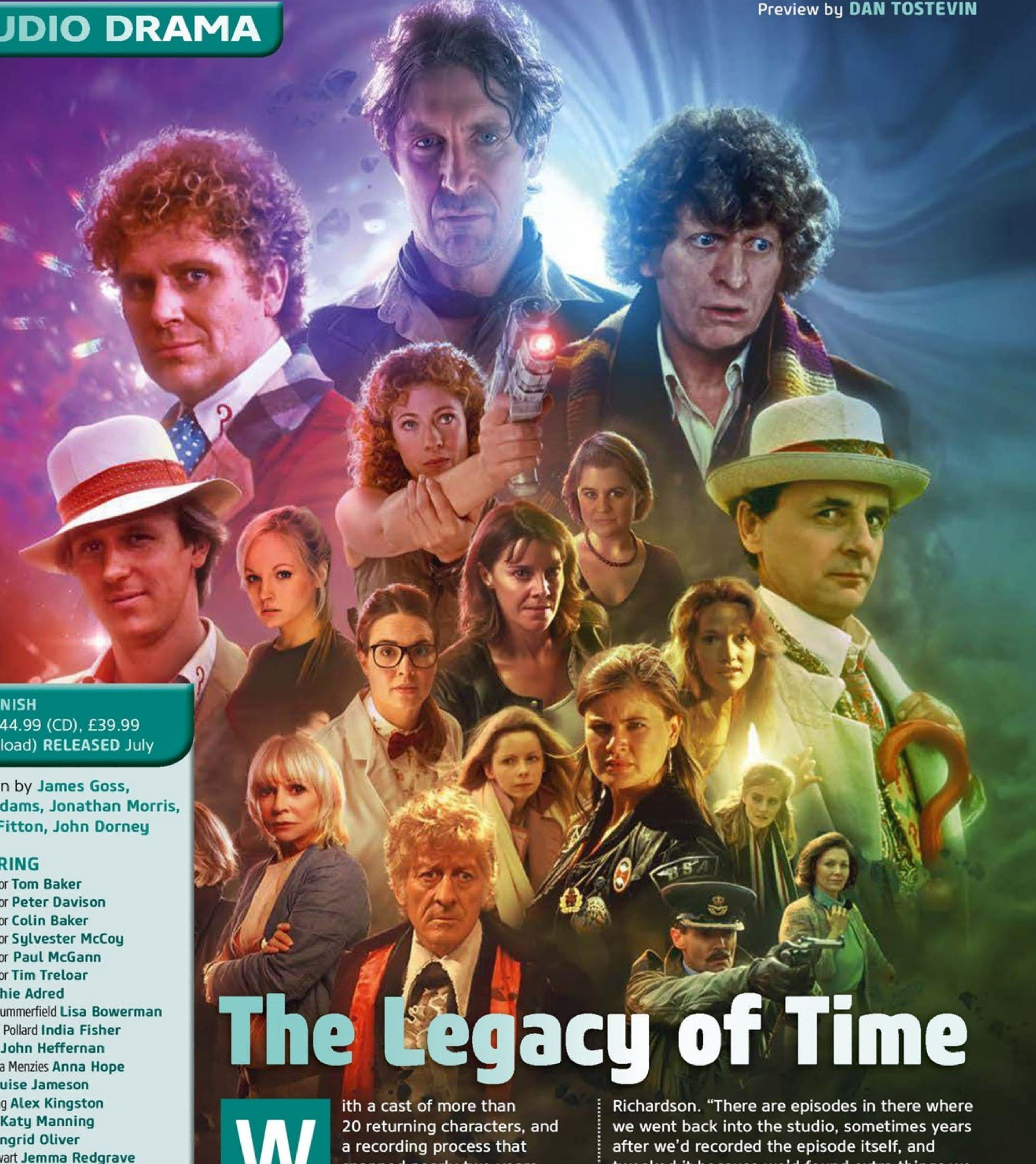
TERMS AND CONDITIONS The competitions open on Thursday 27 June 2019 and close at 23.59 on Wednesday 24 July 2019.
One entry per person. The competitions are not open to employees of DOCTOR WHO MAGAZINE or anyone else connected with DWM, the printers or their families.
Winners will be the first correct entries drawn after the closing date. No purchase necessary. DWM will not enter into any correspondence.
Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Preview by **DAN TOSTEVIN**



BIG FINISH
RRP £44.99 (CD), £39.99 (download) **RELEASED** July

Written by **James Goss, Guy Adams, Jonathan Morris, Matt Fitton, John Dorney**

STARRING
The Doctor **Tom Baker**
The Doctor **Peter Davison**
The Doctor **Colin Baker**
The Doctor **Sylvester McCoy**
The Doctor **Paul McGann**
The Doctor **Tim Treloar**
Ace **Sophie Adred**
Bernice Summerfield **Lisa Bowerman**
Charlotte Pollard **India Fisher**
The Nine **John Heffernan**
DI Patricia Menzies **Anna Hope**
Leela **Louise Jameson**
River Song **Alex Kingston**
Jo Jones **Katy Manning**
Osgood **Ingrid Oliver**
Kate Stewart **Jemma Redgrave**
Jenny **Georgia Tennant**
Romana **Lalla Ward**
Group Captain Gilmore **Simon Williams**
Rachel Jensen **Pamela Salem**
Allison Williams **Karen Gledhill**
Sir Toby Kinsella **Hugh Ross**

The Legacy of Time

With a cast of more than 20 returning characters, and a recording process that spanned nearly two years, *The Legacy of Time* is one of the most ambitious Big Finish productions ever.

"Not only were we recording it out of order, but sometimes it was changing after things had been recorded," reveals its producer, David Richardson. "There are episodes in there where we went back into the studio, sometimes years after we'd recorded the episode itself, and tweaked it because we'd found extra things we could add in. And those extra things, I think, really give it a lovely boost."

Recording began with the first full studio session in June 2017 and concluded with the final additional scene in April this year. "The biggest challenge with this one was that it was

recorded over a longer period than most," says director Ken Bentley. "David manages to make the release schedule look so effortless on the surface that you'd think it all comes together easily, but so many of the actors we work with are busy on productions all over the world that below the surface we're paddling like mad!"

The whole production is a celebration of Big Finish's *Doctor Who* anniversary: it's 20 years since the production company first secured permission to make audio episodes, back when the TV series was a distant memory. Nicholas Briggs, now Big Finish's executive producer, was there at the very beginning. "I was blindly optimistic," he admits. "As a fan who'd recorded the audio of so many old *Doctor Who* stories and had enjoyed relistening to them so many times, this just seemed like the natural way to do *Doctor Who*."

Big Finish was founded in the mid-1990s by Jason Haigh-Ellery and made its debut in 1998 with the *Professor Bernice Summerfield* audios, which had links to *Doctor Who*. Benny, the title character, had been the Seventh Doctor's companion in the popular *New Adventures* novels, and the series was produced by Gary Russell and Nick Briggs, who'd worked together on the *Audio Visuals* – unofficial *Doctor Who* audio dramas made by fans in the 1980s.

The Benny audios were well-received, the BBC offered Big Finish the *Doctor Who* licence, and the rest is history. Big Finish's *Doctor Who* line began in July 1999, and shows no signs of stopping.

"I hope that Big Finish will outlive me and that I'll be working with the company until my dying breath," says Nick. "It's a great playground to be in. There are changes and challenges along the way, but I expect it always to be in my life in one form or another. And I think that's more or less what I thought when starting out. It shocks me when I hear that Jason expected it to last for about three years. I just thought, 'Here we go! This is *Doctor Who* from now on!'"

The idea of marking the 20th anniversary came from David, who pitched *The Legacy of Time* back in 2016.

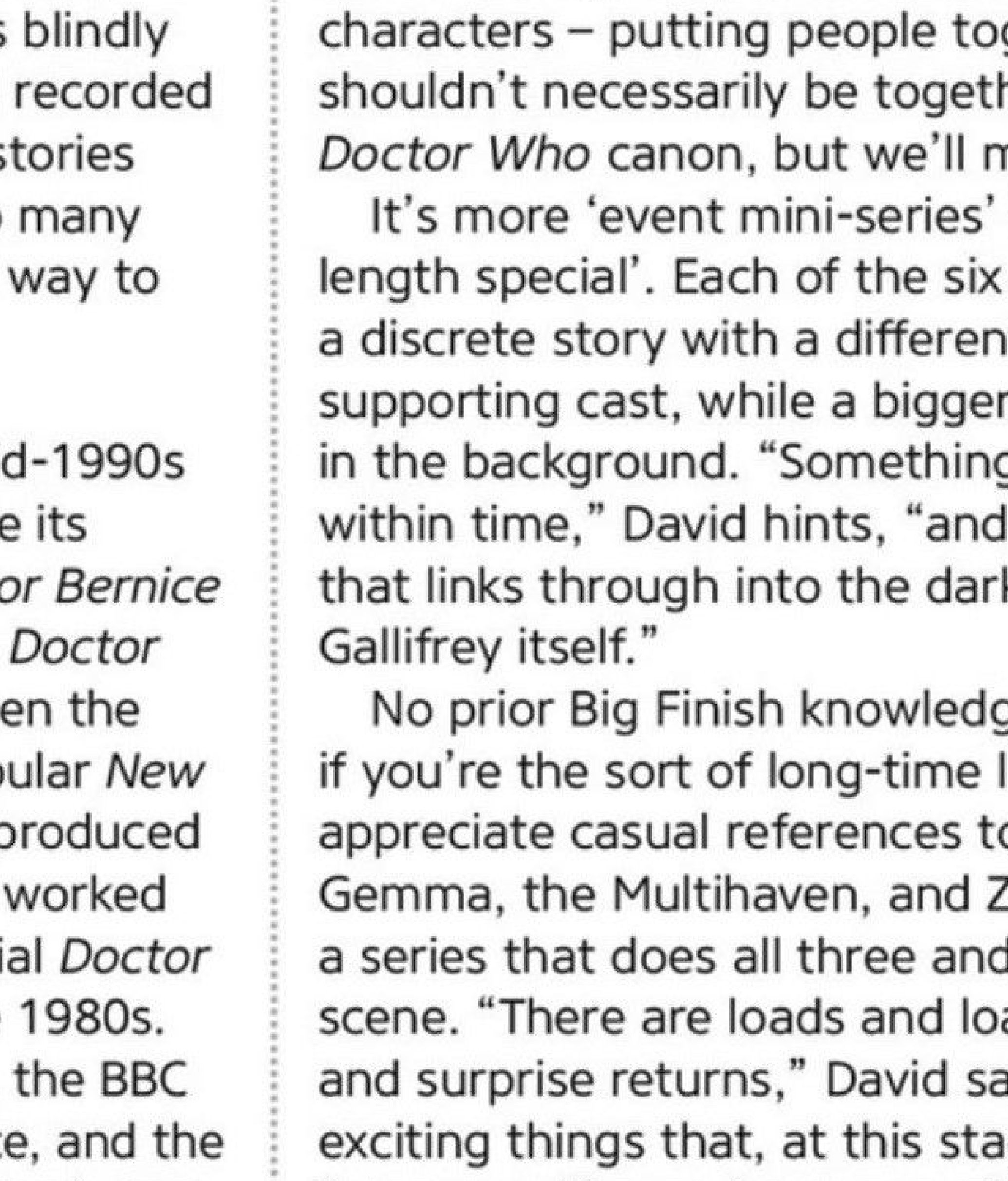
"I sent Nick and Jason an email and said, 'Look, 2019 is coming'," he recalls. "I said, 'I'd like to do a six-hour drama featuring six of the Doctors we've got working for us, and do a huge interweaving story with lots of returning characters – putting people together who shouldn't necessarily be together because of *Doctor Who* canon, but we'll make it work.'"

The whole production is a celebration of Big Finish's *Doctor Who* anniversary.

It's more 'event mini-series' than 'feature-length special'. Each of the six episodes tells a discrete story with a different Doctor and supporting cast, while a bigger storyline builds in the background. "Something is creating chaos within time," David hints, "and it's something that links through into the dark history of Gallifrey itself."

No prior Big Finish knowledge is needed, but if you're the sort of long-time listener who would appreciate casual references to Samson and Gemma, the Multihaven, and Zagreus, this is a series that does all three and more in a single scene. "There are loads and loads of Easter eggs and surprise returns," David says. "Some really exciting things that, at this stage, I don't think listeners will even be aware of are on the cards."

Turn the page for your episode-by-episode, behind-the-scenes guide to the ultimate celebration of audio *Doctor Who*... →

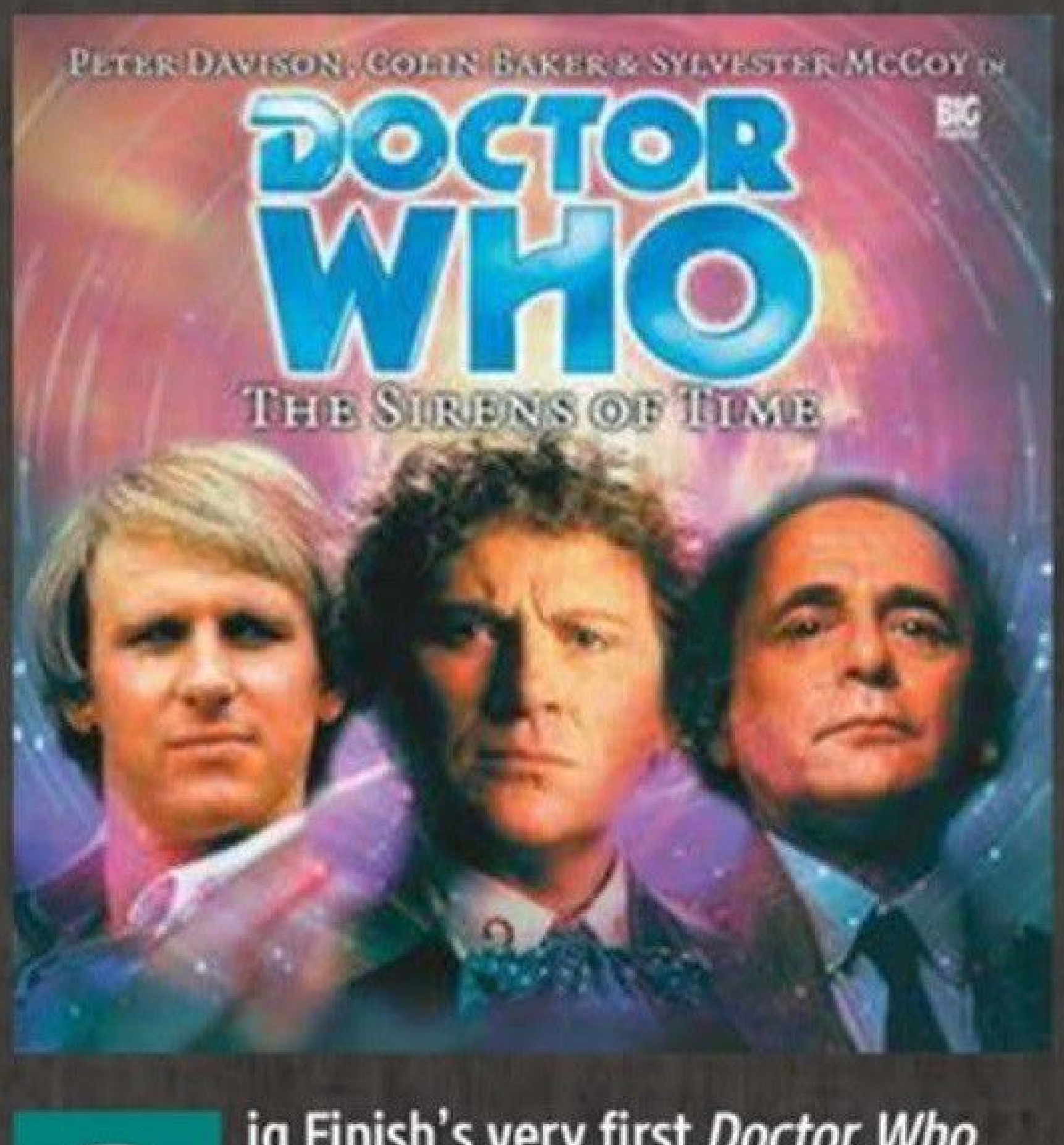


Top: Just some of the cast and crew members from *The Legacy of Time*: Joe Meiners, Alan Cox, Ken Bentley, Tom Baker, Rebecca Kilgarriff, Richard Earl, Jane Slavin and David Richardson.

Left: Sylvester McCoy and Paul McGann.

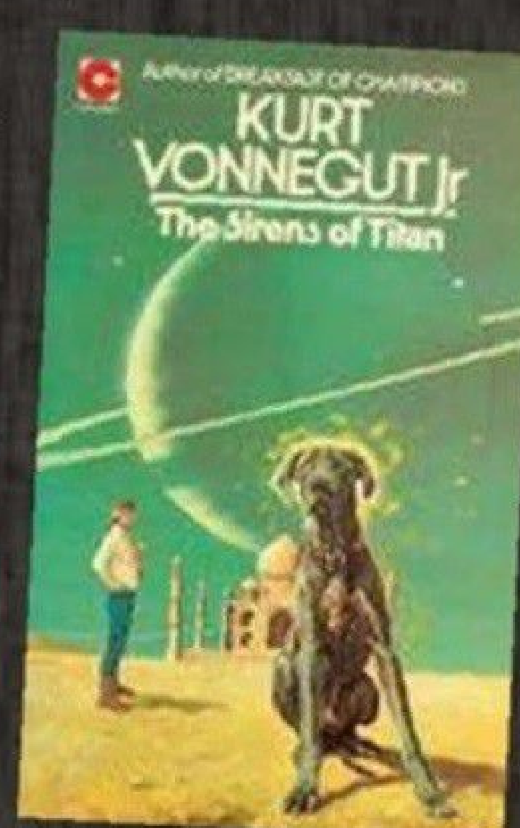
Right: Nicholas Briggs.

WHERE IT ALL BEGAN



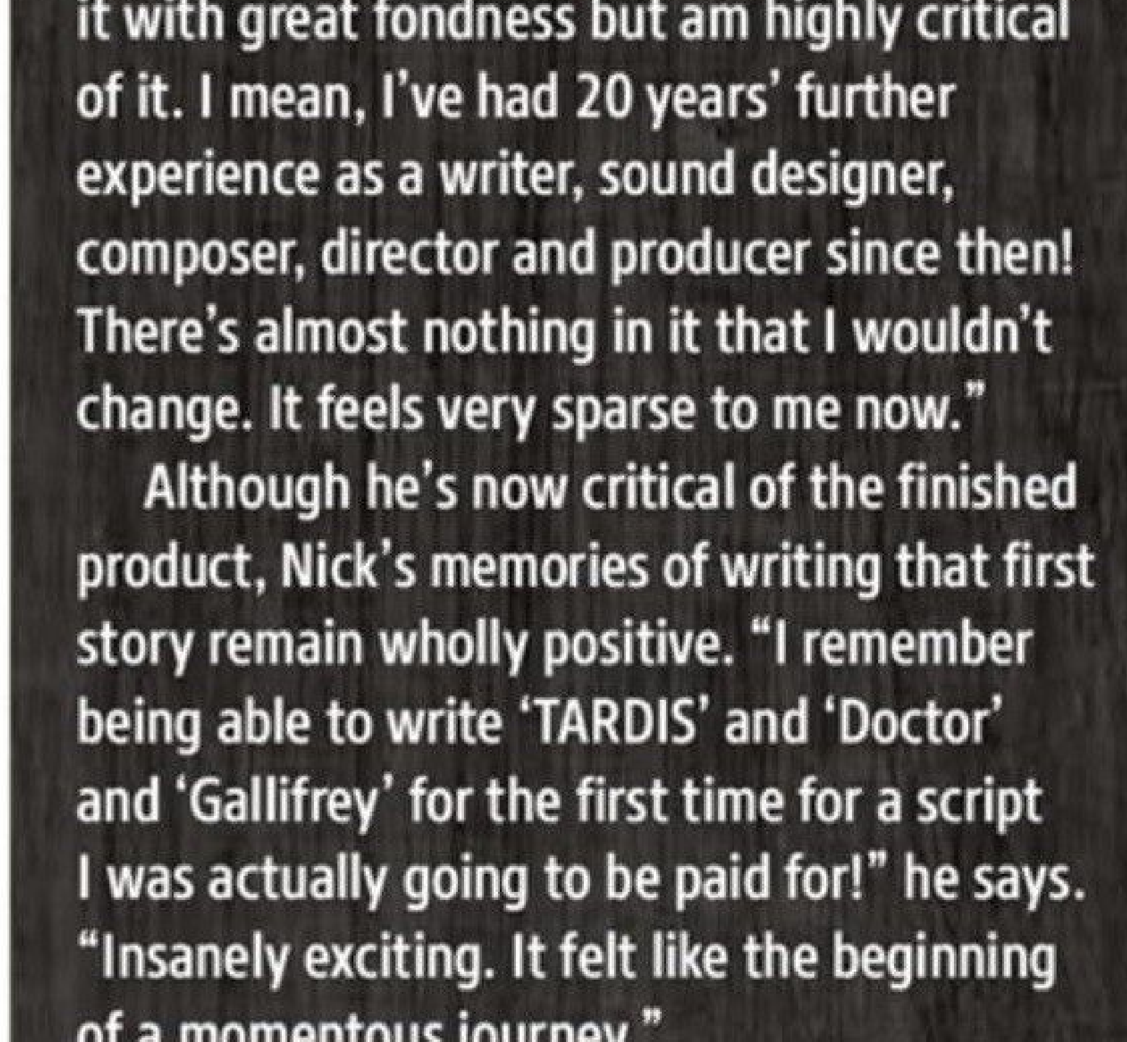
Big Finish's very first *Doctor Who* release was *The Sirens of Time*, written by Nicholas Briggs. It boasted three Doctors (the Fifth, Sixth and Seventh), a classic creature from the *Audio Visuals* (the time-travelling Temperon) and a brand-new monster.

"The Sirens of Time fed off the temporal energy released by untimely, anachronistic deaths that distorted the timeline," Nick explains. "They were my second idea for the opening Big Finish story. My first idea was to have the Doctors pitted against a surviving son of the War Lord from *The War Games* [1969], but Gary Russell told me Terrance Dicks had already written a book about that. I started scanning my bookshelves for inspiration and I came across Kurt Vonnegut's *The Sirens of Titan* – one of my favourite books. I loved the title so much that I adapted it only slightly, then built a concept for *The Sirens of Time* around it.

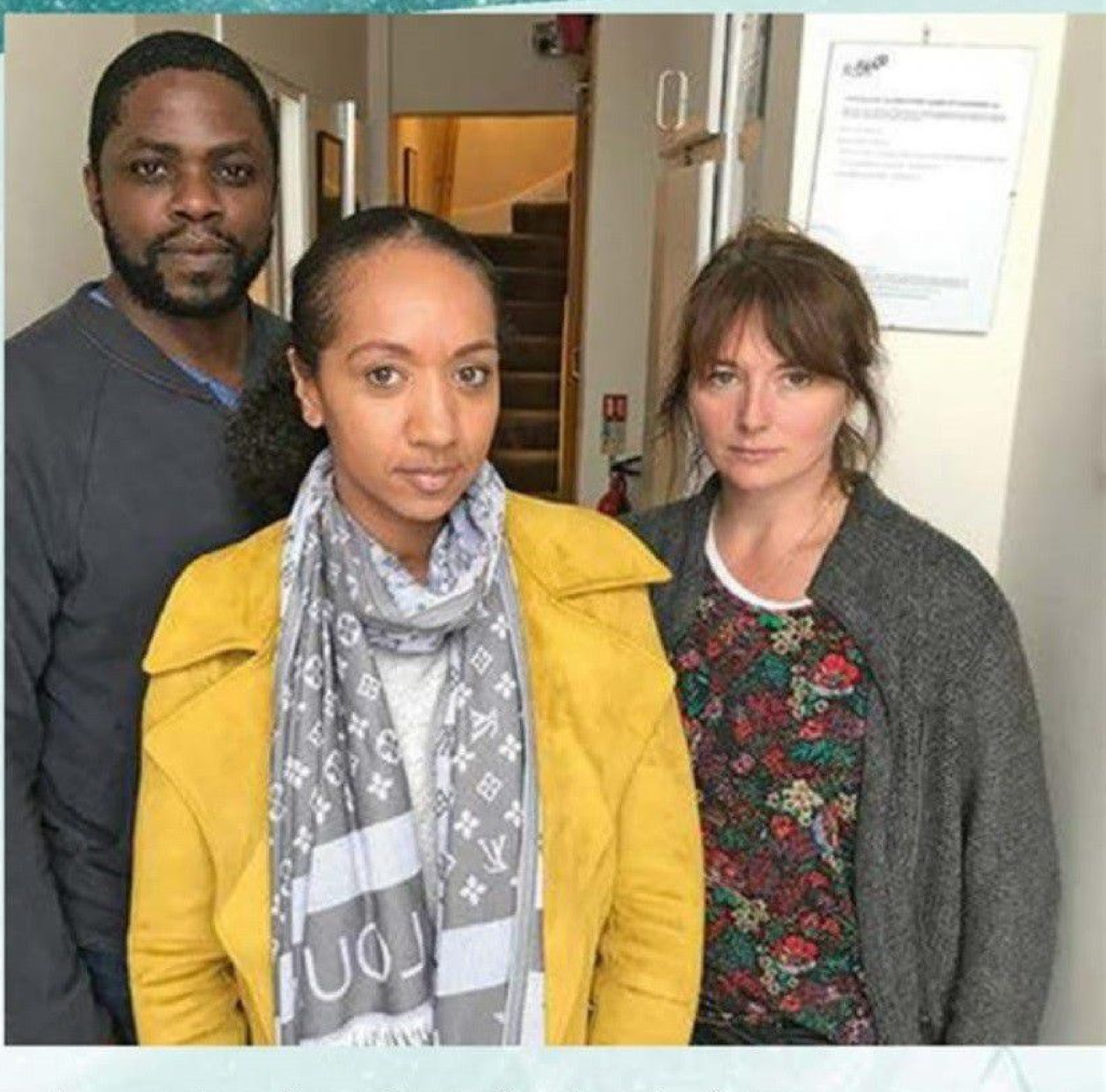


"It's still either the top seller or very nearly the top seller for Big Finish," he says. "David Tennant's releases may have toppled it by now. I look back on it with great fondness but am highly critical of it. I mean, I've had 20 years' further experience as a writer, sound designer, composer, director and producer since then! There's almost nothing in it that I wouldn't change. It feels very sparse to me now."

Although he's now critical of the finished product, Nick's memories of writing that first story remain wholly positive. "I remember being able to write 'TARDIS' and 'Doctor' and 'Gallifrey' for the first time for a script I was actually going to be paid for!" he says. "Insanely exciting. It felt like the beginning of a momentous journey."



EPISODE 1: *Lies in Ruins*



Appropriately, it all begins with Bernice Summerfield.

A planet has appeared out of nowhere, and the Eighth Doctor needs Luna University's best archaeologist to help him investigate. But there's some disagreement over exactly who that is, as *Lies in Ruins* pairs Benny with River Song, the Doctor's time-travelling wife.

"It was an irresistible challenge to be given," says writer James Goss. "Fans have wanted the two of them to meet for so long and there are so many expectations about how they'd get on. So mostly it's playing on that. What if the two of them have quite a bit of history and have spent a while trying to out-game each other, and then the Doctor turns up? And what if the Doctor has other things on his mind?"

He arrives on the planet's ruined surface with Ria, a companion neither River nor Benny is familiar with. "Suddenly River and Benny look at each other and realise they have some common ground after all," says James. "They hate her!"

James describes Ria as "a sketch-show Mel", intentionally lacking the complexity of most Big Finish companions. "Ria is a throwback to what people think companions are," he explains. "Her name is a little nod to the origins of Big Finish – Nick Briggs' Doctor [in the *Audio Visuals*] travelled with a companion called Ria. But she was a much more complicated individual than this Ria, who is basically sunshine bottled up with butterflies and kittens!"

Above left: Alex Kingston and Lisa Bowerman star as River Song and Bernice Summerfield in the first episode, *Lies in Ruins*.

Above right: Also appearing in the opening episode are Okezie Morro, Alexandria Riley and Beth Chalmers.

EPISODE 2: *The Split Infinitive*

For the second episode, writer John Dorney was asked to reunite the Seventh Doctor and Ace with the Intrusion Counter-Measures Group: Ian Gilmore, Rachel Jensen and Allison Williams from 1988's *Remembrance of the Daleks*. They've starred in two Big Finish spin-off series since 2012 – *Counter-Measures*, set in the 1960s, and *The New Counter-Measures* in the 1970s – and John was allowed to make use of either era.

So obviously he chose both.

"The story takes place in two different time periods with the same people, but time isn't working in the normal way," he explains. "They're dealing with something that complicates time, and that led me to the idea of doing it with the two different eras, putting Ace in one and the Doctor in the other. But you don't want to remove the urgency from one half of it because the other half has already happened, so the events are happening simultaneously. I liked riffing on the idea of having dialogue repeated from scene to scene, and information from one era pay off in the other."

That made plotting the story a challenge. "For example, you want to time the reveal of the big plot twist at about the same point in both stories, so people are realising it simultaneously," says John. "But it gave the script a huge degree of dynamism, really, because even though it's an hour-long script, it does effectively work out as two half-hour plays running parallel, so they both have to go at quite a lick. The whole thing should be quite a ride."

Right: Ace joins forces with the Counter-Measures team! Pamela Salem, Sophie Aldred, Karen Gledhill, Simon Williams and Hugh Ross are reunited for the recording of the second episode, *The Split Infinitive*.

EPISODE 3:

The Sacrifice of Jo Grant

If the fabric of space-time were about to unravel, where would you expect to find one of UNIT's best-known former agents and its current scientific advisor? *The Sacrifice of Jo Grant* starts with Jo Jones (née Grant) and Petronella Osgood at a water park.

"Osgood's relationship with Jo has developed since they first met [in the 2017 audio *Tidal Wave*], so they're now going on fun days out together," explains Ingrid Oliver, who plays Osgood. "Jo is bringing sunshine and lightness to Osgood's life, which is so very sweet."

"I think Osgood and Jo have a very interesting relationship, because they're kind of similar in certain ways – they're both a bit eccentric," says Katy Manning, who plays Jo. "And yet Jo is a motherly one as well, so it's a lovely combination."

"They're such different types," adds Ingrid. "Jo is very touchy-feely and emotional and fun, and Osgood is sort of reserved and scientific and not touchy-feely – so those two together is really interesting. And Katy is incredible. She's like a force of nature. She's got about ten times the energy that I have, or have ever had, even as a 12-year-old child!"

POLICE TELEPHO
FRE

UNIT boss Kate Stewart interrupts the friends' activity day with news of a crisis: holes in time, large enough to traverse, have opened around the village of Wytchet on the Dorset coast. History records that this has happened before, during the Third Doctor's stint with UNIT – and that Jo, his companion at the time, died at the scene. Soon, she and Kate are whisked back in time, ending up face to face with the Third Doctor on Wytchet beach.

"He can't know who I am, so we have a very professional relationship and all he knows is that I'm the head of UNIT in the future," says Jemma Redgrave, who plays Kate. "But of course, he's the Doctor, and he understands so much more than anyone ever realises. He's busy saving the world, so you don't think that he catches nuance, but of course he does..."

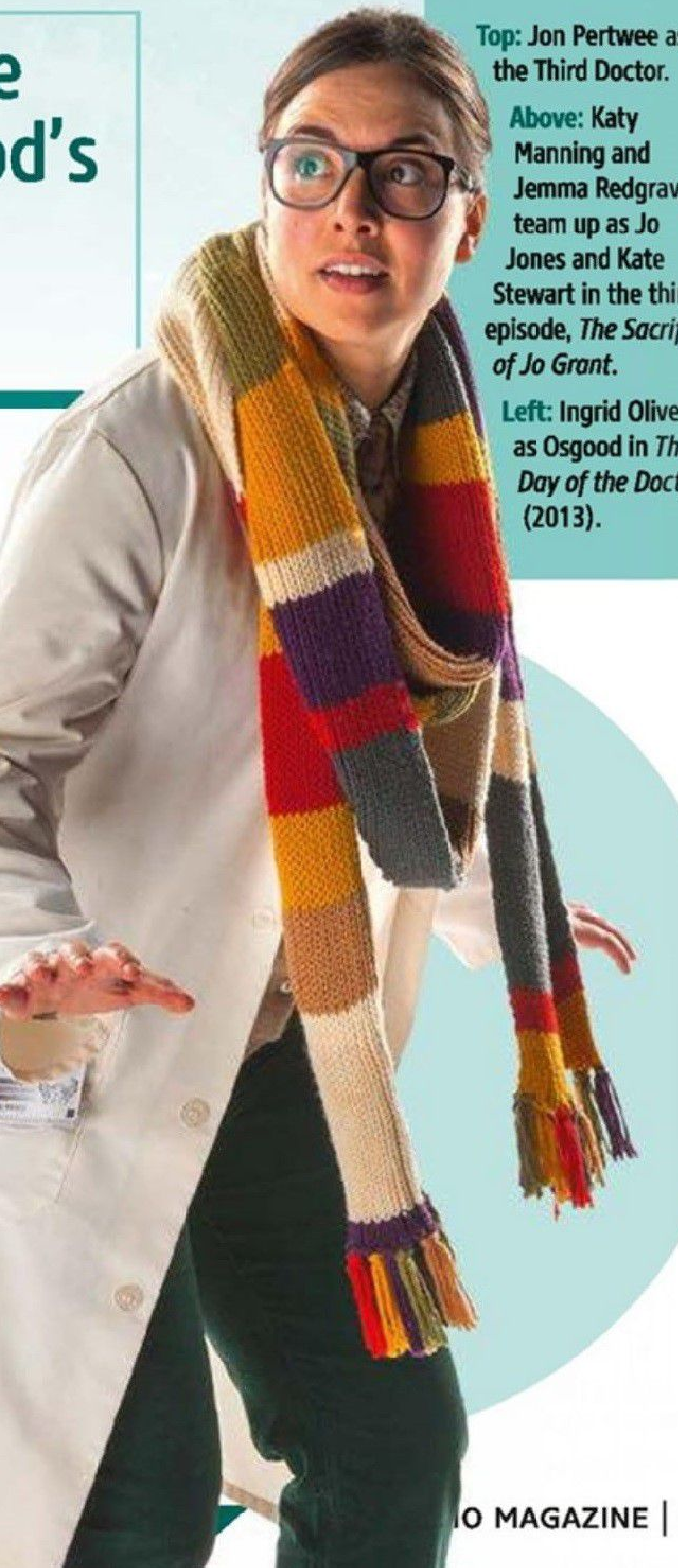
"I cried reading it," admits Ingrid. "Maybe that's because I'm just quite over-tired! But yes, it's a really lovely story. I always love the moments when Osgood gets to fangirl over the Doctor, and doing it over the Third Doctor, who she hasn't met yet, is really fun."

"It's quite moving, actually," says Tim Treloar, who's been recreating Jon Pertwee's performance as the Third Doctor since 2013. "It was only the day before yesterday we were recording a *Third Doctor Adventures* story with the Doctor and the young Jo. So to now have me playing the same character, but Katy suddenly playing a different Jo, is really extraordinary." He turns to Katy. "I don't know if that sort of thing has been done before, has it?"

> "Jo is bringing sunshine and lightness to Osgood's life, which is so very sweet." INGRID OLIVER

"No, 'old Jo' has only met new Doctors," Katy replies. "I have to keep remembering – especially having just played 'young Jo' the other day – that as well as capturing the same energy and the same enthusiasm and slight naughtiness about her, you've also got to have the older aspect of experience at life, which paints our personalities as we go forward.

"Guy Adams has written in some very beautifully scripted, very emotional scenes," she adds. "What people have forgotten in the mists of time is that the relationship with Jo and the Doctor was quite an extraordinary one, which is why you could have *The Green Death* [Jo's 1973 departure story] with the silence at the end. No words were necessary, because it was... well, you know. They had this absolutely sweet and wonderful relationship, and it's lovely to see that coming back in this story."



Top: Jon Pertwee as the Third Doctor.
Above: Katy Manning and Jemma Redgrave team up as Jo Jones and Kate Stewart in the third episode, *The Sacrifice of Jo Grant*.
Left: Ingrid Oliver as Osgood in *The Day of the Doctor* (2013).

EPISODE 4: *Relative Time*

Relative Time boasts the most complicated family reunion in the universe, as the Fifth Doctor meets Jenny – the woman created from the Tenth Doctor's DNA in *The Doctor's Daughter* (2008). Behind the scenes, that means Peter Davison acting opposite his real-life daughter, Georgia Tennant.

"The fourth episode wasn't originally planned to feature Jenny," admits David Richardson, "but when we started working with Georgia on the *Jenny* series [2018], we thought, 'Hang on, we've got to do father and daughter played by father and daughter!'"

"Jenny is careering around space and time, cobbling together spaceships and timeships from whatever she can find," explains writer Matt Fitton. "We run into her in the Vortex, where she's in the process of trying to steal the engine from a time cruiser and almost crashes into the TARDIS. The Doctor thinks this is a very reckless and headstrong young woman, she thinks he's a bit of an old fuddy-duddy, and then they begin to realise who they are to one another.

"It's a nice way of playing with the parent-child relationship: the child wanting to prove that they're more than just a reckless joyrider, and the parent wanting to prove that they're more than a spoilsport who's going to ruin all the fun!"

Above left: Georgia Tennant and her father, Peter Davison.

Above right: Georgia as Jenny in *The Doctor's Daughter (*2008).

EPISODE 5: *The Avenues of Possibility*

When Jonathan Morris first came to London, he got lost in the narrow, winding streets around Covent Garden, came across a brilliant Victorian-era pub, and never managed to find it again.

"It was just like in *Goodnight Sweetheart*!" he says, laughing. "That memory has always stayed with me when I've been wandering around those streets. They could lead to different areas of history, because obviously in London history is all around you – in the fabric of the buildings, anyway."

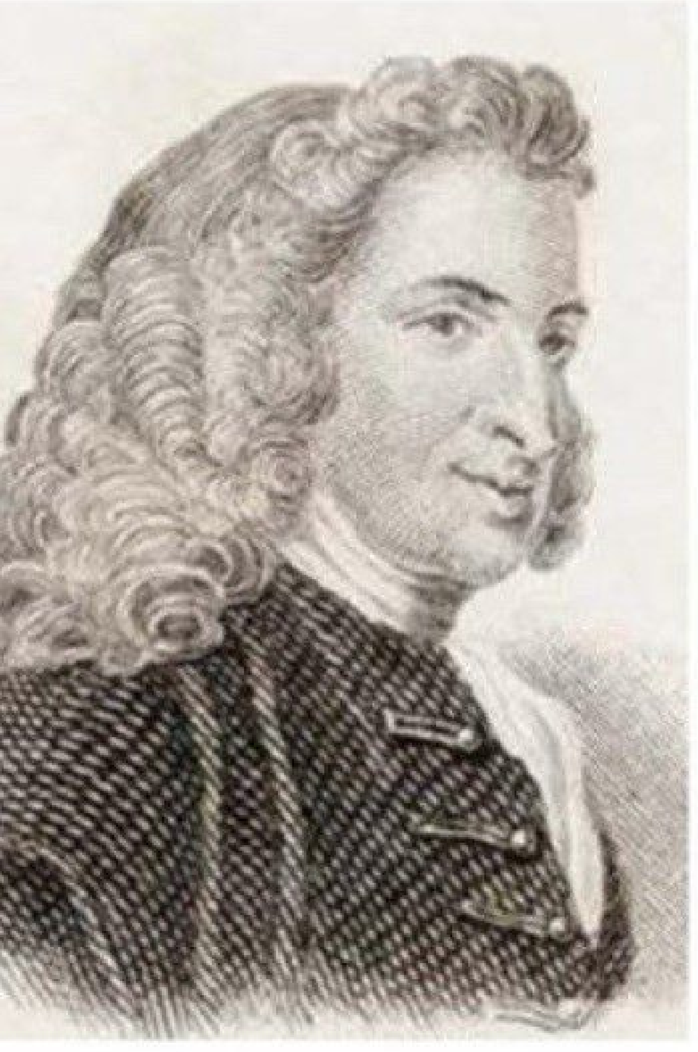
In Jonny's script for *The Avenues of Possibility*, the Sixth Doctor, Charley Pollard and DI Patricia Menzies travel between 2009, 1751 and an alternative history via those same alleyways.

"I tried to approach the idea of time travel in a different way," Jonny explains. "You don't just have alleyways leading to the future – you have lots of alleyways leading to lots of different futures. And through all those different alleyways, people from those different futures can come back and visit you."

Originally, the story was to have connected 2009 to the Victorian era, allowing it to feature Jago and Litefoot – the investigators from 1977's *The Talons of Weng-Chiang*, who had led a Big Finish spin-off series since 2010. Sadly, Litefoot actor Trevor Baxter passed away as the script was being completed.

Jonny switched the setting to 1751 and, inspired by the 2008 TV series *City of Vice*, added the historical figures Henry and John Fielding to the plot. "It would become a kind of 'celebrity historical'," he explains, "with the Doctor meeting the founder of the police force and the author of *Tom Jones* – Henry Fielding – and his brother, who famously was a great detective even though he was blind. Everything I'd written with Jago and Litefoot was thrown away and I started again, so there isn't a single line from that draft. I didn't want to retain anything, even if it was a funny line – it had to be Henry Fielding's character. As I progressed, it sort of shifted the storyline anyway, so their roles in the denouement are completely different."

The story subtly pays tribute to some other Big Finish alumni – some of whom, like Trevor, are no longer with us. "It's an indulgent thing," Jonny says, "but I just wanted the people who aren't with us to still be invited to the party, you know? To be part of the celebration."



Above: Author Henry Fielding is a leading character in the fifth episode, *The Avenues of Possibility*.

Right: The cast and crew include Helen Goldwyn, Sara Poyzer, Richard Hansell, Anna Hope, Colin Baker, India Fisher, Duncan Wisbey, Delroy Atkinson and Jonathan Morris.

EPISODE 6: **Collision Course**

Left: Louise Jameson and Lalla Ward return as Leela and Romana in the final episode, *Collision Course*.

Below: The story also stars Tom Baker and Jane Slavin.

The final episode, *Collision Course*, was the first to be written and recorded.

"Because the ending was quite simple in many ways – and, as absurd as it may sound, self-contained – it wasn't really that much of a problem," says writer Guy Adams. "This is a series where something cataclysmic occurs that can have narrative offshoots, and those can exist very comfortably in their own adventures without the need for a very precise through-line for me to wrap up in the final part. That was what would give each story a distinct voice and flavour – and it also made life much easier for me!

"So the solution is big, epic, thrilling, exciting... but not so complicated that it has to bring threads from every single story into play. That was an advantage for me, and I think it makes for a better story."

It begins as a Fourth Doctor adventure told in flashback, as former companions Leela and Romana watch reality crumble from their home on Gallifrey. "The story starts at the very end of all things," says Guy. "If you're going to start an epic adventure, you may as well start with massive destruction! Leela and Romana are realising that there is probably nothing they can do to save all of time and the universe – until they start remembering some events that, up until recently, hadn't occurred."

Each now has new memories of somewhere they went during their time with the Doctor. "It's not long before they realise that they're both talking about the same place, and possibly a different facet of the same adventure," Guy continues. "And with these new memories comes – possibly – new hope."

As it progresses, the story delves into the early days of the Time Lords. "It's always a pleasure to come on board and write a little bit of history," says Guy. "I think listeners particularly enjoy stories that map out a little extra part of their fictional universe. And as a writer, sometimes it's a pleasure to come in and go, 'Why has nobody looked at this area of Gallifreyan history?' By dint of being the first one to do so, I get to dig the spade into the earth and set the foundations for it, so that's fun. There's a pleasing arrogance to that!"

In its final quarter, *Collision Course* becomes a full-blooded multi-Doctor meet-up facilitated by – who else? – Bernice Summerfield. "Everybody wanted Benny and River to meet in the first episode, that was a no-brainer," says script editor Matt Fitton. "But also I wanted Benny to play a key role all the way through, because, in a way, she's responsible for *Doctor Who* being at Big Finish."

Guy feels that holding back the multi-Doctor interaction until the very end of the series was the right decision. "It's very difficult to write for so many leading characters," he says. "To have sustained a whole story with a cast that expansive, where you're having to ensure that each gets their moment, is just unwieldy, and it's complicated. I think it's much better that we reach this celebratory crescendo where our favourite careless driver helps save the universe en masse!"

"I've just finished listening to the final edit of the final episode, and I'm absolutely delighted with it," adds David Richardson. "I found it all rather powerful and moving. You get scenes that break your heart, and then inspire you and have you punching the air, just celebrating the glory of this wonderful TV show that we all love. I think that's what you come away with most: it just fires up your love and passion for the show." **DWM**

Upcoming Releases

AUDIOS

JULY RELEASES

▶ *The Legacy of Time* [multi-Doctor] by James Goss, Guy Adams, Jonathan Morris, Matt Fitton, John Dorney
Big Finish £44.99 (CD), £39.99 (download)

▶ *Memories of a Tyrant* [Sixth Doctor] by Roland Moore
Big Finish £14.99 (CD), £12.99 (download)

▶ *The War Master: Rage of the Time Lords* [Eighth Doctor] by Tim Foley, David Llewellyn
Big Finish £22.99 (CD), £19.99 (download)

▶ *Battle Scars* [Ninth Doctor] by Selim Ulug
Big Finish £2.99 (download)

▶ *The Further Adventures of Lucie Miller* [Eighth Doctor] by Nicholas Briggs, Alice Cavender, Eddie Robson, Alan Barnes
Big Finish £24.99 (CD), £19.99 (download)

▶ *Torchwood: Serenity* by James Moran
Big Finish £9.99 (CD), £7.99 (download)

Monday 4 July

▶ *Doctor Who at the BBC Volume 9: Happy Anniversary!*
BBC Audio £13.25 (CD), £6 (download)

▶ *The Enemy of the World* [Second Doctor, talking book] by Ian Marter
BBC Audio £20 (CD), £7 (download)

AUGUST RELEASES

▶ *Emissary of the Daleks* [Sixth Doctor] by Andrew Smith
Big Finish £14.99 (CD), £12.99 (download)

▶ *The Time War 3* [Eighth Doctor] by John Dorney, Lisa McMullin, Roland Moore, Matt Fitton
Big Finish £22.99 (CD), £19.99 (download)

▶ *Torchwood: The Hope* by James Goss
Big Finish £9.99 (CD), £7.99 (download)

▶ *The Diary of River Song: Series Six* by Matt Fitton, John Dorney, Guy Adams, Paul Morris
Big Finish £24.99 (CD), £19.99 (download)

▶ *#HarrySullivan* [Fourth Doctor] by Eddie Robson
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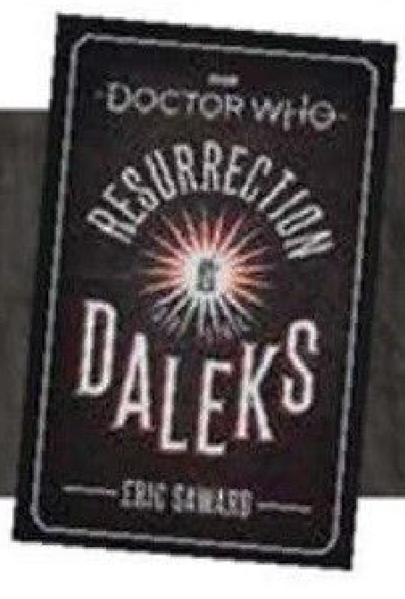
BOOKS



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BLU-RAY

Doctor Who: The Collection – Season 10

Preview by **MARK WRIGHT**

BBC Studios
RELEASED 8 July 2019
RRP £56.16 (Blu-ray)

STARRING
Dr Who **Jon Pertwee**
Jo Grant **Katy Manning**

CONTAINS
The Three Doctors
written by **Bob Baker and Dave Martin**
directed by **Lennie Mayne**

Carnival of Monsters
written by **Robert Holmes**
directed by **Barry Letts**

Frontier in Space
written by **Malcolm Hulke**
directed by **Paul Bernard**

Planet of the Daleks
written by **Terry Nation**
directed by **David Maloney**

The Green Death
written by **Robert Sloman**
directed by **Michael E Briant**

DOCTOR WHO
THE COLLECTION
SEASON 10
DISC FOUR
PLANET OF THE DALEKS
DISC THREE
FRONTIER IN SPACE
DISC ONE
THE THREE DOCTORS

Set to be released within a few weeks of not just Jon Pertwee's centenary, but also the 50th anniversary of the announcement that he'd been cast as the new Doctor, *The Collection – Season 10* marks the debut of the Third Doctor in BBC Studios' ongoing range of Blu-ray box sets.

As with previous Blu-ray releases, all the adventures from *Doctor Who*'s tenth anniversary season are brought together here, alongside the existing value-added material from each story's DVD release plus further picture and sound restoration by Peter Crocker and Mark Ayres. In addition, new material has been created, the centrepiece of which is *Doctor Who and the Third Man*. This feature-length documentary, produced by Ed Stradling, seeks to shed new light on the Third Doctor's tenure.

"It was one of the few eras of the original series which never had an 'overview' feature on the DVD run," explains Ed. "When [executive producer] Russell Minton started the Blu-ray project, he wanted to bring in different features, but he was also keen that any gaps should be filled."

Given that the minutiae of *Doctor Who* has been thoroughly discussed, debated and dissected, is there anything new to say? "This was important," says Ed. "How do you make such a programme when all the stories and casting anecdotes are so well-worn? The key was the interview I did with [Third Doctor producer] Barry Letts in 2008. I asked a lot of non-story specific questions about his storytelling ideas, so I probably had an 'era' feature in mind. I knew that

> **“I tracked down everyone I could find who remembered the filming. There was an amazing story to tell.”** CHRIS CHAPMAN

by making it mostly about the storytelling we could say something a bit different.”

In between other archive interviews with cast and crew, broadcaster Matthew Sweet returns to the range to present the documentary, as well as conducting new interviews with former *Doctor Who* showrunner Steven Moffat and writer Mark Gatiss, and companion actor Katy Manning.

“I’ve been preparing for these since at least 1972,” says Matthew, laughing. “The conversations between myself, Steven and Mark are almost standalone; stop the film and have a little conversation about what you’ve seen. All the things that Mark and I have ever done together, they’re like bringing a camera in to us having lunch, people gassing about things they really like. These things have been part of our lives as far as back as we can remember. We were in the nice setting of the former UNIT HQ, which is a now a nursing home. It did feel like a flash-forward to a few decades’ time when, who knows, Mark, Steven and I may all be *in* this nursing home! If my twilight years turn out like that, I won’t be complaining.”

“The only way really to make this work was to have someone presenting who knew the series just as well as Mark and Steven do,” adds Ed. “And Matthew does. He knows them both well, too, which helped.”

Elsewhere in the set are two new documentaries produced by Chris Chapman – *Looking for Lennie*, included with *The Three Doctors*, and *Keeping Up with the Joneses*, reuniting Katy Manning and Stewart Bevan (who played Cliff Jones) on a visit to the location of *The Green Death*.

“Season 10 has given Toby [Hadoke] and I an opportunity to continue the *Looking for...* strand by exploring the life of the *Three Doctors* director, Lennie Mayne,” says Chris. “For years, the main things we’ve known about Lennie are that he was an Australian who once possibly said ‘Holy flaming cow!’ and who tragically died in a boating accident in 1977. But here, Toby sets out to get to know the real man through the people who loved him. It turns out he had a genuinely astonishing life.”

For *Keeping Up with the Joneses*, Chapman embarked on a Welsh road trip with Katy and Stewart. “So many of the locations around ‘Llanfairfach Colliery’ no longer exist,” he explains, “the real-life Ogilvie Colliery in Deri, South Wales having closed only a year after *Doctor Who* filmed there. I visited Deri and tracked down everyone I could find who remembered the filming. There was an amazing unspoken story to tell.”

“I thought, how lovely to go back,” says a delighted Katy Manning, “because I’d worked with all those miners back then. It was heartbreaking. You had the generations of miners who’d lost their livelihood, and yet you look now and see these green valleys. It was a joy seeing these guys again, and meeting people that had skived off school! I found the whole thing deeply emotional; so did Stewart. That feeling of knowing what happened to that little town.”

Katy was also happy to be reunited with her UNIT co-stars John Levene (Sergeant Benton) and Richard Franklin (Captain Yates) for the return of the now-regular *Behind the Sofa* strand. “It’s a joy, the three of us are sitting there on this little sofa, in various states of hearing! I adore those boys. We are what is left of that whole era. I’m very proud to have been part of it, very proud to still have people in my life that were with me for a lot of that time.”

For Katy, being involved in the value-added material for the Season 10 Blu-ray is a way to honour the actor whose face smiles out from the cover 50 years after he first became the Doctor. “I feel like Jon is never not with me,” she says of her friend and mentor, “especially when I’m with the boys. It’s lovely to be able to share those memories and be silly together like we always were.”

DWM

Opposite page top: The Doctor (Jon Pertwee) and Jo (Katy Manning) in 1973’s *Frontier in Space*.

Opposite page main: The Blu-ray box set features exclusive artwork by Lee Binding.

Above left: Steven Moffat and Mark Gatiss are interviewed about the Pertwee era in the new documentary *Doctor Who and the Third Man*.

Above right: Stewart Bevan, Katy Manning and the Doctor’s car, Bessie, are reunited in South Wales for *Keeping Up with the Joneses*.

Below: Stewart and Katy with Chris Chapman, the producer of *Keeping Up with the Joneses*.

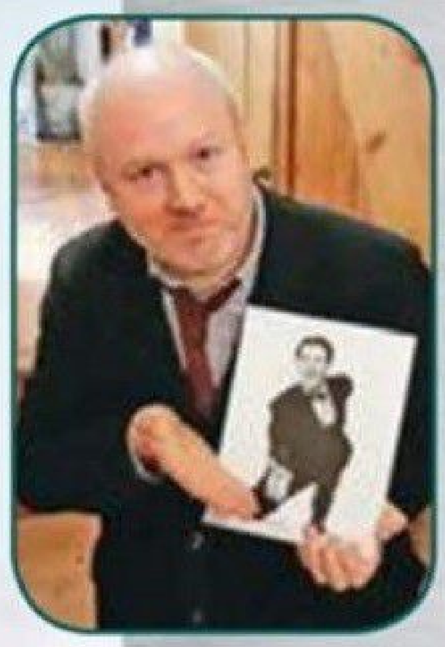
Coming Soon...

Disc 1

The Three Doctors
Four Episodes

Existing Special Features
- Audio commentary with Nicholas Courtney, Katy Manning and Barry Letts
- *Happy Birthday to Who* – making-of documentary
- *Blue Peter* extract
- Clean opening and closing titles
- BSB *31 Who* highlights
- BBC trails and continuity
- Coming Soon: *Carnival of Monsters*

New Special Features
- *Behind the Sofa: The Three Doctors*



- *Looking for Lennie*
- *Looking for Lennie* deleted scenes
- Alternative opening and closing titles (Delaware *Doctor Who* theme)
- *Nationwide* extract
- Revised and updated production subtitles
- Photo gallery in HD

PDFs
- Production paperwork
- Scripts
- *Radio Times* cuttings
- Studio floor plan and design drawings

Disc 2

Carnival of Monsters
Four Episodes

Existing Special Features
- Audio commentary with Katy Manning and Barry Letts
- Audio commentary with Peter Halliday, Cheryl Hall, Jenny McCracken, Brian Hodgson and Terrance Dicks
- *Destroy All Monsters!* – making-of documentary
- Studio footage
- Visual effects footage
- CSO demo
- Episode Two early edit
- Director's amended ending to Episode Four
- BBC trails and continuity
- Revised production subtitles
- Coming Soon: *Dalek War*

New Special Features

- *Behind the Sofa: Carnival of Monsters*
- Photo gallery in HD

PDFs
- Production paperwork
- Scripts
- *Radio Times* cuttings
- Studio floor plan and design drawings

Disc 3

Frontier in Space
Six Episodes

Existing Special Features
- Audio commentary with Katy Manning, Barry Letts and Terrance Dicks
- *The Space War* – making-of documentary
- *Roger Delgado: The Master*
- *The Perfect Scenario: Lost Frontiers* (tweaked for Blu-ray release)
- BBC continuity
- Revised production subtitles

New Special Features
- *Behind the Sofa: Frontier in Space*

- Visual effects footage
- Jon Pertwee's introduction to the VHS release *The Jon Pertwee Years*
- Photo gallery in HD

PDFs
- Production paperwork
- Scripts
- *Radio Times* cuttings
- Design drawings
- *Doctor Who Holiday Special 1974* feature on *Frontier in Space*
- *Valiant Annual 1974* feature on *Frontier in Space*

Disc 4

Planet of the Daleks
Six Episodes

Existing Special Features
- Audio commentary with Katy Manning, Tim Preece, Prentis Hancock, Barry Letts and Terrance Dicks
- *The Rumble in the Jungle* – making-of documentary
- *The Perfect Scenario: The End of Dreams* (tweaked for Blu-ray release)
- *Stripped for Action: The Daleks*
- *Blue Peter* extract
- *Multi-colourisation* – restoration featurette
- Commentary extra for Episode Three
- BBC trails and continuity
- Revised production subtitles
- Coming Soon: *The Green Death*

New Special Features
- *Behind the Sofa: Planet of the Daleks*
- Optional updated special effects

- Optional 5.1 surround-sound mix on all six episodes
- Photo gallery in HD

PDFs
- Production paperwork
- Scripts
- *Radio Times* cuttings
- Design drawings

Above: On the hotline in *The Green Death* (1973).

Right: John Levene, Katy Manning and Richard Franklin reunited for *Behind the Sofa: The Green Death.*

Disc 5

The Green Death
Six Episodes

Existing Special Features
- Audio commentary with Katy Manning, Barry Letts and Terrance Dicks
- Audio commentary (Episodes Three to Five) with Colin Mapson, Mitzi McKenzie and Richard Franklin
- Audio commentary (Episode Six) with Katy Manning and Russell T Davies
- *The One with the Maggots* – making-of documentary
- *Global Conspiracy?*
- *What Katy Did Next*
- *The UNIT Family* Part Two
- Visual effects featurette
- Robert Sloman interview
- Stewart Bevan interview
- *Wales Today* extract
- *BBC News* extract
- BBC trails and continuity
- Revised production subtitles
- Coming Soon: *The Time Warrior*

New Special Features
- *Behind the Sofa: The Green Death*
- *Keeping Up with the Joneses*
- *Nationwide* extract featuring Katy Manning
- *Global Conspiracy?* extended interviews
- Photo gallery in HD

PDFs
- Production paperwork
- Scripts
- *Radio Times* cuttings
- Studio floor plans

Disc 6

Bonus material
Six Episodes

Existing Special Features
- *Blue Peter* extract
- *Pebble Mill at One* extract

New Special Features

- *Doctor Who and the Third Man* – documentary on the Jon Pertwee era of *Doctor Who*
- *The Sarah Jane Adventures*: *Death of the Doctor* in HD
- *The Green Death* omnibus in HD

- *The Panopticon Archive* – Jon Pertwee, Katy Manning and Nicholas Courtney
- *Audio Archive*: Jon Pertwee and Jack Kine
- *Audio Archive*: Peter Brookes and David Driver
- Studio clocks
- Season 10 Blu-ray trailer

PDFs
- *The Doctor Who Annual 1974*
- BBC Enterprises sales sheets
- *Radio Times* Tenth Anniversary Special

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THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#22: Sam Seeley

Spearhead from Space (1970)

So I been down Oxley Woods, doin' a bit of rabbitin'. Lovely ol' rabbits down there, they are, very tasty with a bit of salt and a few onions. An' suddenly there's this whistlin' and all these steamin' round things come crashin' down. Thunderballs, I calls 'em. An' I knows what to do, cos we gets a lot of thunderballs round these here parts. Six month ago there was another lot, 'alf a dozen of 'em. But by the time I found out where they'd landed, they'd all been thieved, hadn't they? You can't trust no one these days!

Course, they weren't the first mysterious arrivals we had. Oh dear no! We're always gettin' bits of rock and whatnot fallin' from the sky. An' mysterious crystals and medallions. I got a whole box of them. Worth a bit of money, I reckon. I got sink plungers an' egg-whisks, I got metal heads with handles, I got silver balls that rolls all over the place goin' 'beep-beep'. An' I got big green seed pods. I ain't planted 'em yet but I reckon they'll come up lovely in the spring. An' that's not all. I found a stone that whenever I picked it up I 'ad an overwhelmin' urge to reveal intimate an' distressin' truths about myself. Well, I chucked that out, no bloomin' use to anyone.

Strangest of all, though, was this rock with a gurt big crack in the side, givin' off this sort of mysterious purple smoke. Now, I knows better than to mess with mysterious purple smoke, but you should've seen the effect it 'ad on the rabbits. They started explodin'! Pop, pop, pop, all over the place, they went!

An' then there was the time I found this big ol' blue bulb in the woods. I goes up to it an' suddenly there's these glowin' golden squares floatin' in the air. Well, I can't be doin' with glowin' golden squares floatin' in the air so I just left it for the next fella.

Anyways, after the thunderballs come down, I'm makin' my way home an' what do I see? Only a bloomin' police box turnin' up out of nowhere with a noise like a dog bein' sick. An' this fella falls out, dead to the world he is. Just to be helpful, like, I goes through his pockets, but he has no wallet, no money on him, nothin'. Some sort of brassic hobo, I reckon.

Then these soldiers come. They don't see me, but they takes this fella away to the hospital, so I goes home to the missus. "Meg," I says. "Where's me grub, woman? I'm hungry!" But first I have to listen to her describin' the latest road accidents. "Constable Wilkes fell right off his bicycle, they say. They reckon his whistle was snapped clean through. Something must've frightened him dreadful to make him do that... afore he died." "What you on about?" I says. "'Afore he died'? Not dead, is he?" "Not yet," she says. "But he will be *one* day, won't he?"

After that, I went back to the wood, got me one of them thunderballs – worth a tidy bit, I reckon – an' hid it in me trunk, for safety, like. Then I went to see the soldiers, they're runnin' their entire operation from a small tent, an' spoke to a young army fella. He was a right devious article, trying to run rings around me with his city ways.

"Mr Seeley. Have you or have you not found one of the meteorites?"

"Might have, might not."

"Do you know where to find one?"

"Might do, that would be saying."

"Did you see them land?"

"I might see a lot of things, son, that's for me to know and you to find out."

"Mr Seeley, you told the guard on duty that you wanted to see me because you had one of the 'thunderballs' in your shed and wanted to know how much we would pay as a reward. Is that or is that not correct?"

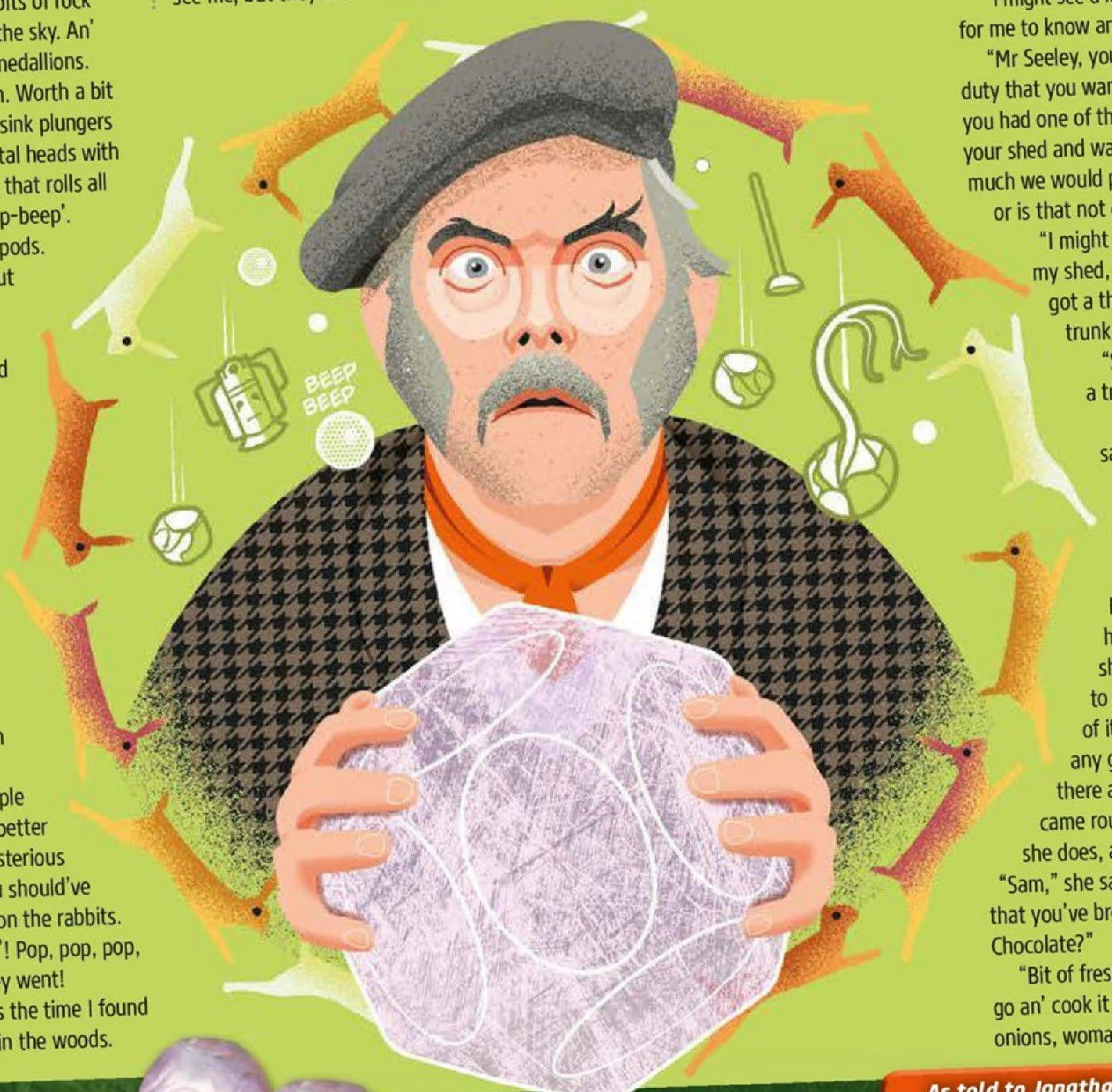
"I might have a lot of things in my shed, who's to know if I've got a thunderball hidden in my trunk or not."

"So it's hidden in a trunk, is it?"

"Now, I never said that..."

Been to visit the missus down Ashford Cottage Hospital. Poor old dear had a funny turn after shop window fellow came to the cottage. Right out of it, she was. Anyway, like any good husband, I was there at her bedside when she came round. Meg looks up at me, she does, an' says, all quiet like, "Sam," she says. "Sam Seeley, what's that you've brought me? Is it grapes? Chocolate?"

"Bit of fresh rabbit, innit? Now go an' cook it up with some onions, woman, I'm hungry!"



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As told to Jonathan Morris

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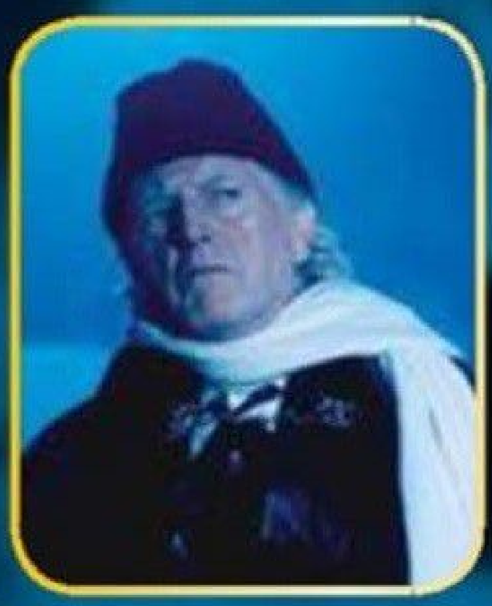

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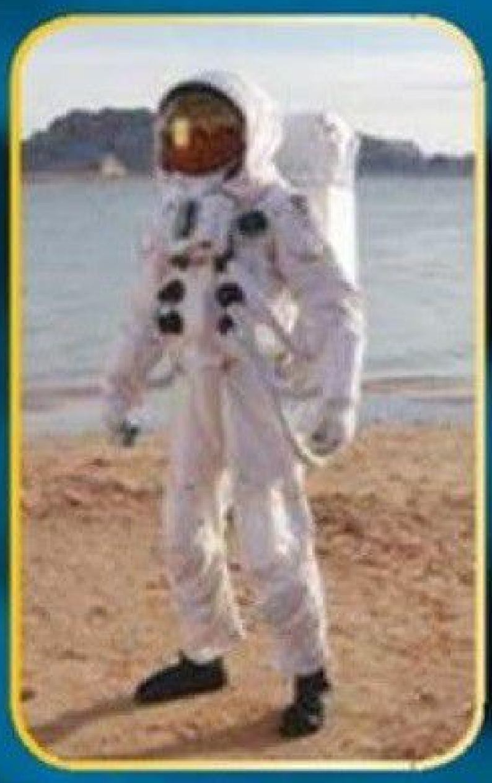
David Bradley tackles the TARDIS tin



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